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M. LOUIS VIERNE

A great musician whose suffering has undoubtedly contributed to the compositions that are writing his name indelibly among the famous in the art worlds of the present generation. Mr. Hugh McAmis in the present issue gives a picture of the man in his surroundings in Notre Dame

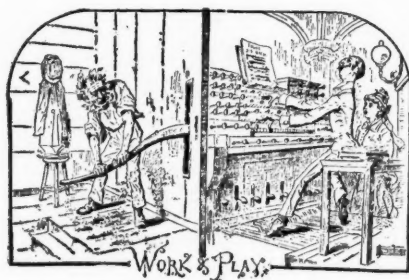
THE AMERICAN ORGANIST

VOLUME 6

DECEMBER 1923

NUMBER 12

Editorial Reflections



Hibernating

FINDING gold in the Klondike was a startling incident in the daily life of somebody and it knocked half a nation silly with excitement. But the people who made the profit out of it both in our North country and in our West were not those who turned over the seventeenth page of a publisher's catalogue, saw a new sonata listed there, turned up a gentle nose and passed on to the eighteenth. Many a man read the announcements of the telephone when it was a new affair and had all the chances in the world of investing a hundred dollars and reaping a harvest of a few thousand; but the only ones who reaped the harvest were those who, using a fair measure but none too great of discretion, were willing to try anything once.

Ask a man what he knows about radio, or the Japanese earthquake, or the Hunchback of Notre Dame, and you'll know pretty well what he's made of and where he is taking himself to. We may care but little about the ZR-2 but if we think it is sister ship to the H₂O we might as well go back home and ask the town clerk where mother's apron string is. Bryan visited New York City and the only way he could get the

papers to pay any attention to him was by paying all his bills in silver dollars; New York City knows that Bryan died back in the dark ages when his mentality exploded in the face of evolution, being far too small to reconcile one truth with another.

I once heard an organist, a grown man certainly thirty-five years old, say in the discussion of a problem on the floor of an organists' convention that "we have always been taught" thus and so, and he believed this added weight to the pro and con arguments. Nor did the chairman call him to order for it. Which represents the worst stages of the catastrophe known as death, mental death — physical death is not a catastrophe but, for those who have lived wisely and well, merely a translation, merely a transcription from the limited world of piano music into that greater world of organ and orchestral.

Tell a man what you play for your own amusement when practising, and he'll tell you to a fraction what you are. Mr. Wilson went to Paris to play politics with the whole troupe of European politicians; he beat them at their own game but when he came back to America he forgot the littleness to which the congressional mind can sink and tried to put through an honest policy on honesty and it wouldn't work then any more than it will work now in our American Senate. Later Mr. Harding tried the same game in the same little Senate, and paid the price. I don't believe even little-mindedness can do much damage to the man Providence now has shoved into the presidential chair. We shall see.

Pershing was not willing to play the game at the Front as it had been played. He was willing to try anything once, and the world is rather grateful to him and the men he depended on for their contribution to the winning factors. Some group of bodies in-

vented or developed radio and immediately the retailers of phonographs were divided into two camps; while one bewailed the advent of something new the other nibbled to see what would happen. What happened was that radio sold so fast that it has become the corner-stone of their profits and the stand-patters have had to unbend. They would feel a great deal better about it had they come in at the start.

Sehmann made himself famous the day he broke into the room waving a new piece of music and yelling, "Hats off, gentlemen, a genius!" If you had been born in 1685 do you think Bach's music would have died with him and remained dead more than a century? I doubt very much if I would have changed the course of events any, but I am relatively certain that had Mr. Samuel A. Baldwin or Mr. Lynnwood Farnam been alive they would have changed matters considerably; I could name perhaps a few more in addition to these two. When something new comes along, whether or not Mr. Farnam likes it, he buys it and learns it—and he digs deep before he is satisfied that he knows it. Consequently when he programs a Jepson work there is something unusual happening. Mr. Baldwin has a different mission in life. He does not travel here and there to minister musical delights to occasional audiences once or twice a year; he is ministering to the same community twice each week and to do his work well he must use everything of worth or near-worth that can be had—and he does it. Does Mr. Baldwin know whether a new work is worthy or not? He is as safe a judge as any expert can be, but no man is cosmopolitan enough to be able to say with finality whether or not a work is good; his own tastes, his own personality, his own environment are far too important factors. This is why the reviews in these pages are never printed on any important or extensive work without actual illustrations from the music itself so that the reader shall not have to depend upon some other man's opinion entirely but shall be able to reinforce it with whatever opinion his own personality superimposes after an examination of the main themes. We started an exultation over this long ago and have not yet reached the coda.

I do not believe we can keep babies alive today on milk taken from the bottles or the mummies of Tutankhamen's tomb, if there were any there, any more than I

believe we can keep ourselves healthy and vigorous on corn that was canned thirty years ago, ham that was deviled in 1898, and biscuits that were Uneedad in 1902.

Nor do I believe we can keep the organ profession thriving in 1924 on music that was made in 1914, 1904, 1894, or 1884. What do you think about it?

Hunting

LAST night I was mob-wise propelled down Broadway through the theater district in the theater-going rush hour and it reminded me of a great big overgrown Main Street in a modernized Jerusalem, with an occasional Christian couple on tour. It's like that every evening at 8:30. What's the excitement? What's the mob hunting? Are they going anywhere, hunting anything, doing anything?

Sure. They are hunting something new. Build a wall around the districts and lock the gates. Freeze the electric signs so they neither move nor are displaced with new signs. Endow the theaters and preclude new programs. Seal up the store-windows and standardize the counters; no new goods shall ever be displayed. Make every man run his automobile in exactly the same track at exactly the same hour, and pedestrians likewise. And in two weeks the whole miserable mob will go to bed with a sigh at sundown.

It is newness, the unexpected, that makes life interesting. The greatest impetus the organ recital business has had in recent years came when the Wanamakers decided to import Mr. Marcel Dupre. Importing an organist has hitherto made but little difference. But this artist was managed by one of the most successful managers of the day—who created himself a manager over night—and though the artist had the same old worn-out message of his predecessors, he added to it something extravagantly new: the improvisation of a complete sonata in as many movements as you like, to occupy any number of minutes from thirty upwards—and it was a marvel how he could do it over and over again. Was the result pretty music? Was it winning rhythms? Was it

entrancing harmonies? No, it was simply stupendously grand and new. Now suppose we rob it of its newness by having it done every day of the week for six months, what think you will be the size of the audience at the end?

Yet this great man, in spite of the fact that he gives his public nothing that the great mass of it can understand, is the one man who has keyed up the organ profession in America to higher pitch than ever it was before and he has rendered every one of us his everlasting debtors because he has come among us utterly without guile and as honest as the day is long. We neglect a great opportunity when we, in any city of sufficient size to secure an exhibition of his work, fail to get ourselves organistically together and conspire to his engagement.

If we can honestly describe a thing as new we give it far greater public value than by spending the whole dictionary of adjectives upon it. That's the way we, the great public, are constituted—I sometimes wonder if the devil didn't put that trait into us sometime after Adam had begun independent experimentation. Probably not, for it's been responsible for every bit of advancement the protoplasm made all the way down the ages through monkey to man. If it had not been for this eternal search for the new the world today might be dominated by a race of cows or chickens. But a cow and a chicken care very little for anything new unless it is good to eat or they are to be afraid of it, while the monkey has always taken keen delight in poking his front legs or his nose into everything new; true a great many of them poked once too often and got into a trap, but the race of monkeys rapidly developed a rough reasoning power and it mattered little if one monkey did get into a trap or a forest fire; the rest took a lesson from him, and avoided the same kind of a trap or a forest fire, for that kind of a trap and a forest fire were therefore no longer new anyway. And thus the monkey's well-developed curiosity has produced—you and me, and our mode of expression is the babble and not the bawl or the cackle.

But now apply it to the organ world and where are we? One man is at the top of the world, and another is down in a big deep hole where it is so dark and he so blind that neither he nor the hole know each other. Wouldn't we like to have a Bach or a Beethoven or a Wagner among us today

just for the joy of rallying around him to acclaim his immortal fame, to play his music, to stimulate him on and on? When we think of the scorn and neglect heaped upon them and upon every other true genius at the beginning of his career, we burn with a holy zeal to be not like our fathers but to appreciate genius when it bides among us—but actually we trot right off in the paths of our fathers.

The new or the old, which shall it be? Think you Merkel, Mendelssohn, or Rhineberger ever wrote a sonata the equal of Barnes, Dickinson, or Rogers? But who are they who know about it? The few great players on the top of the pile, the men and women who are not afraid of the new, nor afraid to spend hours in practise to master difficulties, the men and women with alive minds, minds that did not die when they reached the advanced age of twenty-five, and whose mentalities were not sealed tight shut by that venerable old school of teaching that imparted facts and methods and never gave a word about the development of individuality or the future. The man who teaches us or inspires us or angers us to think for ourselves is our friend; he who asks us to accept facts from him is an enemy, a tyrant. The old school teacher had to fight everything and everybody he could not understand or agree with, and the fighting was not necessarily any more virulent than passive neglect; but the new school of teaching puts the pupil on his own merit from the start and merely instigates him to plod along and get somewhere of his own choosing, all the while standing in the background, not in the lead, and giving not words of advice but merely a bystander's report of what happened at the same rail-road crossing when some other chauffeur didn't stop, look, and listen for himself.

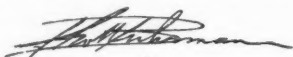
I used to practise as though heaven had made them the horribly stilted trios of some silly old dopish organist of ages past when neither automobiles nor airplanes were known and the fastest men could think was Paris to Berlin by stage-coach—this in an age when nobody wants ever to see a stage-coach again and certainly not go from Paris to Berlin. Now what sort of a musical paralysis is this grafting upon the heart and brain and hand of a musician who must minister to the snappy high-speed age of 1924? The successful teacher today is no longer using these old things; he knows the

Trio Sonata of Yon and he knows the trio Sonatas of Bach, and if these be not enough trio writing, he can fall back on some of the choral preludes; but the probability is that he has discarded the working tools of 1824 and is using those of 1923. And what man is there among us so bold as to say that 1824 intelligence is superior to 1924? or that 1924 shall not be inferior to 1925? I'm not a pessimist, are you?

I've never seen such activity in the organ world in my life before. I've never seen such artists. I've never seen such fine business methods. I've never seen such cordial good-will among the professionals, nor such honest competition and emulation.

And I've never seen such a wealth of contemporary organ literature made available by the publishers and made use of by the best men and women in the profession.

And it is because I should like to see all men and women measure up to the standards of the best that I call these facts to mind. It is self-evident, that, for the most part, any one of us can be at least almost equal to the best of us if we use the tools, the methods, the energy, and the literature that is used by those who stand in the lead.



Leading

BEN ADHEM, so 'tis said, loved his fellow men so much that the angels had to write him as first among those whom the gods had blessed. Violinists today are not like Ben Adhem. On the other hand they love their dead fathers so much that they have no time to love their fellow men and the result is registered on the violin catalogue of the publishers. The violin catalogue is dead. It is a loss. It is carried not because the violinist, with all the unions in the world to help get his salary for him, is worth it or alive enough to be a successful institution financially, but merely because the publisher, like the organist, has a pride in his craft, and does some things just because he likes to see things done right. So he carries along his violin catalogue and adds modestly to it each year, full knowing that the money so invested is a loss and the violinists will not

appreciate it enough to even look over the catalogue.

Now the organ catalogue is not like that, though we are not the leading musicians we still manifest more or less activity; and it comes from the men in the lead in our profession. Are they in the lead because they are abreast of the times when it comes to contemporary literature? Or are they alert to the unusual values of contemporary literature because they are in the lead? Probably the answer is that it's an inseparable fifty-fifty. They couldn't be at the top of the profession if they were not up to the minute in everything, and they couldn't be up to the minute in every detail without being at the top; the two are one. This ought to give food for reflection.

The programs a man makes clearly define his status in the ranks of the profession just as his table manners or his correspondence or his dress or his personal habits define his status in other ways. Some men have unfortunate idiosyncrasies in program-making, like those who wear the collars backward just to prove to the world that they are Episcopalian and not Presbyterian or Methodist ministers, and far be it from me to condemn them, since I have been both a Methodist and Presbyterian at different times; perhaps they can never overcome it—these are they who solemnly proclaim without ever a trace of a smile that a recital program is not complete unless it has a Bach fugue on it; they "learned" that from their teachers, who in turn learned it from their teachers, and so on back to the musty old age of stage-coaches. Perhaps an Editor (when he doesn't relegate that task to a stenographer or the office boy) is in the best position to judge a recitalist by his programs. There are men whom I've never met and never heard, but I can tell you to a T as to their technical equipment and their mental capacity for things musical: their programs speak louder than words. As a general rule Mr. Baldwin is ahead of the general crowd on most of the important contributions to contemporary literature, partly because by the nature of his position he is able to be and required to be; but we learn most from an examination of the frequency with which he repeats numbers during his season or successive seasons, as gathered from his published books of programs each season. Dr. Heinroth is another who keeps his programs alive, though he is

of a different type of program-builder from Mr. Baldwin. And then there is Mr. Goodwin who makes a specialty of avoiding frequent repetition, so that his programs have to be kept alive and moving.

How many of us long to be like these and the other leaders in our profession? And how many of us fail merely because we miss an occasional opportunity now and then of hearing other men's programs, or of examining the program books of Mr. Baldwin, Dr. Heinroth, and Mr. Goodwin, or of studying the printed programs in *The Diapason* and *New Music Review* and *The American Organist*, or of spending regular hours each month perusing the music on exhibition on the counters of the publishers?

Take our American players north of the Canadian border and we find there also a fair degree of activity in live programs—that is, programs made of living music of the living age and not preserved from the dust of the age that has gone. But when we come to our recitalists in the Mother Country we find a state of virtually complete ignorance of the literature of America and it applies as disinterestedly to Canadian-America as to U. S.-America. This can hardly be attributed to the publishers, for they maintain agencies in Great Britain through whom any of our works can be secured for examination; it rather must be blamed on the close self-centering ideals that have been essential to the welfare of Great Britain as a nation—and which may not be altogether blame-worthy. The loss of the increased sale of these works in England is as nothing compared to the loss English musicians are experiencing, all unknowingly, when they close their own doors against a literature that is, after being American, more nearly British than any other under the sun. And what finer spirit of comradeship is there in the world than the comradeship of the English-speaking peoples—Canada, Great Britain, Australia, and America? Isn't this a union to the pleasure of the gods?

We all hate to be called back-numbers, and none of us, with even as little as two dollars a month to spend on contemporary organ literature, need be back-numbers. But it is for us to say, each man for himself. The world cannot call us a back-number if we are up to the minute, and it cannot call us up to the minute if we are a back-number. Each recitalist, each theater

player, each church organist is writing his own epitaph.

Men who are alive and alert are more likely to stumble into questionable programs than those players whom the rest of the profession think of as the dead-heads; by the very nature of their activities this must be so—but they won't be stupid programs at any rate. A child that sits and mopes all day doesn't get into mischief. We are just beginning to pay rightful attention to the art of program making, and the radio and the commercial interests that have turned a kindly glance toward the organist are helping us tremendously — both with dollars and with ideas. Our forefathers thought a Bach fugue must be on every program. We know better: and we know better because we better understand the mission of the recital to be entertainment and not academic instruction. And we have players who here and there run off in the direction of striving so mightily for new things that they program a tremendous quantity of formidable music that is music in appearance of the print only and never was nor ever can be in spirit or to the ear. This is unfortunate. It makes enemies for the organ recital. On the opposite extreme we find recitalists doing anything and everything to please and increase their public, and these men are a greater credit to us than the pedantic players; at least they have imagination, artistry, and a genuine liking for music—which are all questionable assets in the pedant.

How many players know a dozen contemporary anthems that beat anything and everything Barnby, Stainer, and Sullivan ever wrote? Or a Gavotte that equals Mignon, or an Elegy that beats Grieg for color, or a program-suite that excells the finest Beethoven ever thought of for program music, or a bit of Chinese story that could not have been put into music notation a generation ago, or a setting of an old hymn that is as rich in color as the finest thing Wagner ever conceived, or a cantata that brings to the choir stalls a mastery of tone painting heretofore confined to the orchestra, or a picture of a brook that is fairly visible through the tonal senses? And these are but few of the things that have passed through these pages to their readers.

How many of us know the name and play the works of a young man who produced while scarcely thirty years of age a sonata

that has already become a classic ahead of those of the French school so popular with organists today? How many know a composer who produced at about the same age a trio sonata—something that only Bach was able to do successfully—and how many of us play the sonata? How many of us know the name of another young composer who produced an epic that is greater because more comprehensible and direct than any ever written by the immortal Franck? How many of us know the composer who can write things in music notation that heretofore could only be described by the novelist and the painter?

A great age? The world of organ music has never seen its equal. And what are we going to do about it?

There are two courses, rather three.

We can ignore it, and try to sleep.

We can jump in with all our enthusiasm and none of our common sense—and kill our public by over-doses of the tonic we know is so good, so very good for us, but ought also to know is too virulent for our public except in small doses.

And finally, we can, like our leaders are doing, jump in with all our enthusiasm and carry all our common sense with us, so that while we make the maximum harvest for our contemporary composers and publishers and co-workers, we pass along to our ever so much slower public the homeopathic, sugar-coated doses we know by experience they can receive and retain. And let us do this with all the discretion of which we each individually shall be capable.



• ARTICLES •

Vierne in Notre Dame

HUGH McAMIS

TWO LITTLE skunks were perched on a fence by the roadside one day. A horseless carriage whizzed by emitting its usual vile odor. One little skunk puckered up his nose, breathed in the bad air in short puffs, turned to his mate, smiled, and said, "Oh! what's the use?" Writing another article on the music at Notre Dame, Paris, after Mr. Bidwell's interesting articles on Paris churches, I feel very much like the skunk; but as our dear Editor has asked me to write of my experiences in several foreign organ lofts, I bow to his request.

One damp, rainy, Spring, Sunday morning, we were in Notre Dame during the High Mass and as Vierne was at the organ during the services we thought we would take advantage of our opportunity. We came upon a genial looking old Father and asked if we might visit the organ loft. He led us down a long corridor out into the open, around to the front right tower and pointed to a flight of winding stone steps. We thanked him in his native tongue but soon found he spoke English excellently so we chatted for a few moments, found he had lived in California for fifteen years, but had grown homesick for his homeland and returned some eighteen years ago.

We started our climb up the well-worn stone treads — winding and winding, seemingly never to end. But at last we came to a door. Passing through, we entered the spacious organ loft. The Master was seated at the console facing the chancel. His assistant, a young girl, sat beside him. We asked him if we might stay during the service and received a pleasant answer in the affirmative.

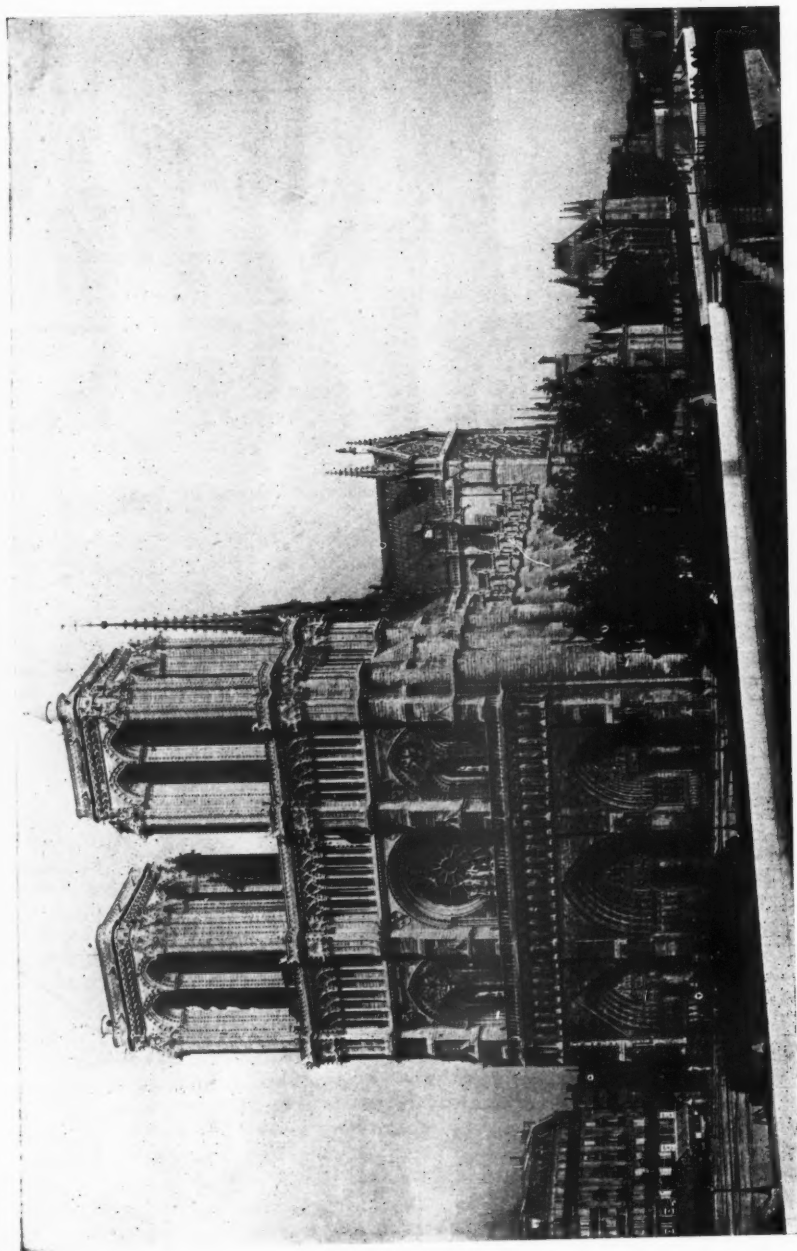
The immense cathedral was filled with a grey haze of incense smoke, making the chancel pale in the distance. The day had

grown darker, the rain was beating against the leaded glass windows, a dull, heavy, dismal atmosphere was prevalent.

Vierne invited us to sit on the organ bench and as we sat down he started an improvisation on a Gregorian theme. He used very modern harmonies — at least for the organ — running the gamut of scales without the least effort, building up until all five manuals were in play. We heard for the first time the glorious full organ! I say glorious, but must add that it was badly out of tune. It must be impossible to keep an organ in tune, as none of the churches have any heat. But with the many mixtures the whole effect was very pleasing, and down in the church the defect was not noticed. Reducing, by changing from one manual to another rather than staying on the same manual and throwing off the couplers as we would on American organs, he came to a soft string combination on the Recit, to be taken up by the Chancel Organ. He took extreme care to arrange his stops before playing, nervously trying them again and again. There was no music on the rack and he felt for the stops, keys, and pedals — and then, to my surprise, I first realized that the Master was almost blind.

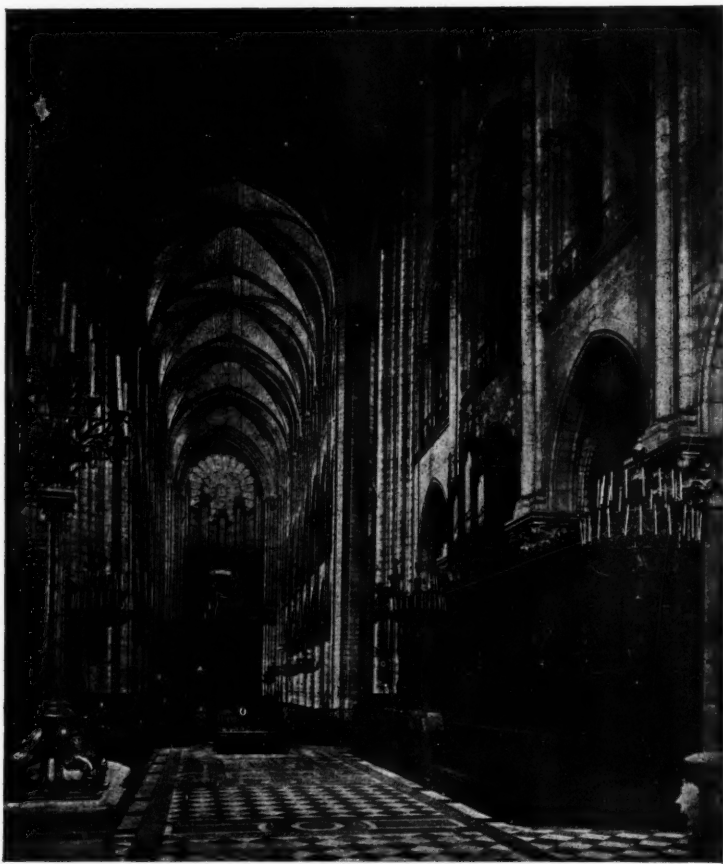
There is a straight pedal board and five manuals with only one under expression, as I remember. The draw-knobs are arranged in a semi-circle; the couplers are tracker. On the Grand Choeur, out of twelve stops, seven are higher than 8' pitch; on the Grand Organ, six out of fourteen; Bombarde, eight out of fourteen; Positif, six out of fourteen; Recit, eight out of sixteen. The organ was built by Cavaille-Coll in 1868 and restored in 1894, with the Recit altered in 1899.

Vierne then turned and explained the many tracker pedal combinations which



NOTRE DAME CATHEDRAL, PARIS

6-12-720



VIERNE AND DUPRE MAKE MUSIC HERE

The Gallery Organ, looking through the Choir, of Notre Dame Cathedral, Paris—a shrine for American tourists. Visitors have become so frequent to this famous sanctuary of improvised organ music that they are now admitted by formal card. Mr. McAmis gives the intimate pen picture of an observant visitor and transcribes Notre Dame's peculiar atmosphere into the quiet of our own studios

visibly affected the draw-knobs, taking each with great care from right to left. I asked him how the organ was blown. "Alas," he said, "not by motor," and told his assistant to show us. Opening a door on the opposite side from which we entered we saw men treading the bellows — and later a man and his wife blowing the choir organ in the chancel.

We were impressed by the superb tone of the pedal registers, which is excellent in most French organs. Their tone is built from the sub-cellar to the garret, sometimes many stories high. Vierne indicates on the first page of the Finale of his first "Symphony" full organ, manuals and pedals — but in many of our organs this combination would not bring out the pedal theme prominently enough when the manual part is played on the Great, coupled to full organ.

As I began to feel so much at home (a failing or virtue of Americans?) I chanced to gain a view of our friends face. I found it sad, calm, and serene, but lined with suffering and sickness. His clothes and shoes were neat but well worn. When I returned

to America I was glad to hear of the fund* that is being raised by Messrs. Barnes and Farnam and the benefit recitals given by Bonnet, Dupre, and others. I am sure this great man, reduced to such dire straits by long sickness, appreciates beyond words this deserved kindness of his American friends and pupils.

We remained until the end of the service and as he played no postlude, we thanked our kind host, and wound our way down the stairs. The clouds had lifted, the bright sun had come out, the green wet foliage sparkled in the blazing light — the flowers and trees were fragrant after the refreshing rain. The morning had been a study in contrasts — but the sad picture of the Master had been painted and now remains but a memory.

*The Fund is certainly a most worthy tribute of affection to the great French master, Louis Vierne, who means so much to modern organ literature. Those desiring to contribute may address their checks, however large or small, to either Mr. Edward Shippen Barnes or Mr. Lynnwood Farnam at 222 East 17th St., New York, N. Y. — Ed.

How to Write an Organ Specification

XIV.—*The Motion Picture Theater Organ*

GEORGE ASHDOWN AUDSLEY

A SURVEY of what has already been done in this country in the form of Organs for Moving Picture Theaters, leads, in our mind, to the conviction that organ-designers have not yet arrived at any definite conclusion respecting the proper type of instrument for use therein. Indeed, it is very doubtful, in the hurried demands for organs, if the question has received any consideration of a serious nature. Except in some rare instances, the proprietor of a Moving Picture Theater knows very little of so complex an instrument as an organ; and, accordingly, is compelled to leave all matters connected with it, save money ones, to some trusted organist, or is led, more or less blindly, to the ordering point by the persuasive eloquence of some interested organ-builder. The proprietor knows that it is absolutely necessary to have an experienced architect to design and superintend the construction of the Theater itself, but he does not realize that, for his own interest and protection, it is quite as important that he should have a competent organ architect to design an appropriate Organ for the house, and to protect his interests throughout every stage of its construction. Had this business-like mode of procedure been followed, what a different and more artistic class of organs would have been installed; and what piles of money would have been saved that have been expended on unnecessarily large, undesirably powerful, and generally coarse and unsuitable instruments.

As the demands and conditions which attend the use of the Theater Organ are essentially different from those which obtain in regard to all other organs, properly differentiated, it surely must be obvious to every one, gifted with true musical sense, that an instrument of the ordinary Church Organ type is altogether out of place; and that the Concert-room Organ, more or less properly appointed, is largely unnecessary and, for more reasons than one, undesirable in the Theater. It is not to be expected, however, that the organist who has been accustomed to perform on either a Church or a Concert-room Organ, probably of some importance, will agree with the view just

expressed; for he will desire to find in the Theater Organ all the resources for the display of his manual and pedal dexterity; and for the production of the varied and overpowering tonal effects he had so long revelled in.

To the ordinary organist, the problem which besets the music demanded by the Moving Picture Theater is an altogether novel one; and, so far as our experience and observation extend, no organist has as yet artistically and satisfactorily solved it. Strange to say, the more highly accomplished and dexterous the organist is the less he seems, in his musical efforts, to solve the problem. He is too big, and loves musical noise too dearly, to readily adapt himself to the rendition of the refined and truly sympathetic accompanimental music called for by the unique conditions of the entertainment. Something must be said regarding the class of organs that have been installed in many important theaters, so that all the blame may not invariably be laid on the organist. We unhesitatingly say that on many of the organs alluded to, an angel from heaven could not produce refined music.

On a recent occasion we attended an Organ Demonstration in an imposing Theater, during which the ear-racking tones of the monster-instrument drove persons from the gallery. Yet, when comment was made to the talented organist on the great size and extreme power of the organ, he replied: "I would have it still larger and more powerful." Nothing short of a calliope, blown by high-pressure steam, will satisfy some organists, and to stem this gathering tide of corrupt musical taste would seem to be a hopeless task so long as organ-builders encourage it. They have it in their power to lead to better things. Will they?

A survey of even the better class of organs that have been installed in Moving Picture Theaters in this country clearly shows that they have received no serious thought respecting their tonal appointments, which should be properly schemed to meet the conditions imposed by their special positions, and their clearly defined offices

as purely and essentially accompanimental instruments; neither requiring to be of large size nor of powerful tone. We gravely question if this simple fact, respecting the true Theater Organ, has been made clear to the purchasers of instruments to their great advantage in the matter of expense; and likewise to the advantage of the organs in their true offices.

For the most part, the better class of the Theater Organs which have been installed in this country are nothing more than instruments of an ordinary Church Organ type, with, in many instances, the addition of some mechanical and more or less vulgar noise-creating accessories. A properly appointed Church Organ has its tonal structure firmly based on Pure Organ-tone, furnished by the Diapasons and their important harmonic-corroborating derivatives, which forms the glory of the instrument. Such a foundation we unhesitatingly say, after a long study of the question, is unnecessary and undesirable in the tonal structure of what may be pronounced the true Theater Organ. In tonal schemes of the larger size a single Diapason of Pure Organ-tone may properly find a place; but it must be widely different in volume and quality of tone from the foundation Diapason of the Church Organ.

The Theater Organ when properly considered from all the important points relating to its special position and correct use, which widely differ from those of all other organs, surely calls for the development of a tonal structure adapted in every way to the artistic office the instrument has to fulfill. The organ in a Moving Picture Theater is not installed with the view of furnishing a distinct source of amusement; or of engendering lines of thought conflicting with those naturally created by the passing scenes presented to the eye. On the contrary, its music should be non-obtrusive, and only such as would aid the impression of realism experienced by the intelligent and absorbed observer of the rapidly passing drama. This obvious fact is, so far as our observation has extended, practically ignored by even the most skilful theater organists: and, in our opinion, the true artist in theater accompanimental music and the organ on which such music can be artistically performed have yet to appear. It must be recognized that among his other necessary accomplishments, the organist will

have to exercise great self-denial in restraining the display of his powers within the bounds imposed by what the scenes and actions portrayed on the screen call for.

The tonal appointment, stop-apportionment, and control of the Theater Organ present an interesting problem to organ designers; and one which seems, so far, to have been seriously neglected by all the organists and organ-builders of this country. The latter being, naturally, quite content to go on constructing organs on every-day trade methods; or on such as may prove most profitable, and, accordingly, *the larger the better*. On the other hand, organists seem to have favored the style of organ with which they have been long familiar, and on which they can best display their technical accomplishments and perform to their own satisfaction. No one, up to the present time, appears to have fully realized that a decided differentiation is called for in the tonal structure of the Theater Organ in contrast to that of every other organ: and that a very special divisional stop-apportionment and expressive control is necessary to adequately meet the unique conditions created by the silent drama on the pictured screen. Powerful and in very many instances coarsely-voiced instruments, largely deficient in powers of tonal flexibility and expression, have been ignorantly installed in theaters: and these naturally lend themselves to performances unduly noisy and for the most part inartistic, and frequently positively ludicrous and clap-trap. Such musical blundering is entirely out of place; distracting and irritating to persons who desire to enjoy, in calmness of mind, the silent drama and thought-creating incidents passing before the eye. This desirable condition of mind, under similar conditions, is clearly expressed by Le Queux in his "Three Knots," in which he says: "There, in the semi-darkness, with soft music playing, and the pictures passing ever before her eyes, she found her faculty of mental concentration wonderfully stimulated."

The true Theater Organ is, like the Church Organ, an accompanimental instrument; but how widely different is the nature of their accompanimental offices. The Church Organ accompanies in the first place, a highly trained choir; and in the second place, a large mass of powerful voices: while the Theater Organ, under the control of a skilful performer, accompanies that

which is absolutely silent and provocative of definite and ever-changing trains of thought; and, accordingly, its music should always be in full sympathy with the actions or events set forth in the pictures passing on the screen; blending with them, as closely as possible, in tonal harmony and expression; supporting what must be occupying the mind of the intelligent observer, without demanding separate and special attention. To him the organ music should flow on as an integral part of what is passing before his vision, adding to his mental enjoyment—not breaking in upon its current with unsympathetic and distracting sounds.

To the organist, proud of his musical accomplishments and executive skill, the rendition of so restrained and exacting a style of music, calls for consistent self-denial—for the benefit of the observer intent on the moving pictures—which he finds very difficult to exercise. Is he not there to show off the organ and display his exuberant skill on its attention-compelling keys? Anyway, he almost invariably does so, whatever the cost may be to those present who may desire to enjoy, in thoughtful repose, the wonders of the silent moving drama.

If what we have advanced is proper and desirable, it would seem evident, as already said, that both the true Theater Organ and its master performer have yet to make their appearance. We are strongly of opinion that the creation of the former will go a long way to bring to the front the latter; and lead to the development of an appropriate school of theater organ music. Such a school will imperatively call for the development of powers of improvisation on the part of the theater organist; for, although, for certain definite calls of an ordinary class set compositions may be found serviceable, it stands to reason that for general and highly expressive accompanimental music dependence must be laid on voluntary improvisation under the immediate inspiration of the dramatic events portrayed at the time on the screen. Under such conditions, it is obvious that the artist organist requires a highly responsive and expressive instrument, just as the violinist and violoncellist require instruments which respond to every inspired touch of the bow.

The study of the stop-lists of the ordinary Church and Concert-room Organs in existence in this and other countries will go far to lead the designer of a proper Theater

Organ astray. In the former he will find much unsuitable tonal material and an undesirable divisional stop-apportionment. While in the latter he will be embarrassed by a superfluity of tonal resources, the larger proportion of which would not only be unnecessary but largely objectionable in a refined, flexible, and highly sympathetic Organ, suitable for its true office in the Moving Picture Theater.

Although we would much rather pass over in silence the distasteful subject of the so-called "Unit Organ"—the very name of which condemns it—to do so would be liable to be misconstrued: and we desire the position we take with reference to it to be clearly understood. Unfortunately that monstrosity of the organ-building world, born of scientific and artistic ignorance and trade interests; in the total appointment of which every law of acoustical science in compound sound production, and every canon of artistic tone production are outraged, for the sake of dollars and cents, is becoming largely introduced in Moving Picture Theaters. They are strongly pressed by cunning salesmen, whose specious representations are swallowed as gospel by purchasers whose ignorance of organ matters is only exceeded by their ready gullibility. The "Unit Organ" is a standing disgrace to the time-honored and almost sacred art of organ-building; and all organists of this country, who can claim to be, and desire to be considered, musicians, should unite in condemning the miserable and highly inartistic instrument, that is being now forced upon them; and which, if they have any cultivated musical sense, must be abhorred by them, however far circumstances may induce them to play them. Why the "Unit Organ" is advocated by purely tradesmen organ-builders is easily understood; and it is hopeless to expect them to cease the construction of such profitable instruments. But the time is coming when knowledge and artistic sense will demand the consignment of such instruments to the junk heap. Already there is a wave of distaste passing in certain higher ranks of the organ-playing world in this country.

Before entering on the details of the construction and tonal appointment of what we consider the proper form of Organ for the Moving Picture Theater, it is desirable, for the benefit of both the designer and purchaser, a digest should be given of the

leading principles on which the structure and stop-apportionment of the instrument should be carried out in strict accordance with the System we have introduced, and advocate on both practical and artistic grounds.

LEADING PRINCIPLES

I.—That the Materials used throughout the construction of the organ shall be of the best quality of their respective kinds. The wind-chests to be made of carefully selected woods thoroughly seasoned. The wood pipes to be accurately formed of the finest white pine and clear spruce, fronted and capped with maple or mahogany, as required for the proper production of special tones. The metal pipes, save those in the 16 ft. octave, are to be of spotted metal, Hoyt's two-ply pipe metal, or an alloy of pure lead and tin containing not less than thirty-five per cent of the latter metal. The pipes of the 16 ft. octave of any metal stops can be of the finest zinc, having (in the case of labial stops) their languids, lower and upper lips of their mouths, and their adjustable toes of spotted-metal. All pipes to be formed of walls of ample thickness to resist vibration and secure perfect tone. The Organ Architect should carefully protect his client against the imposition of undesirable pipe-making materials—wood and metal—for it is only by their systematic avoidance that satisfactory tonal results can be produced.

II.—That the Mechanical Appointment of the organ shall be carefully studied by the Organ Architect. All convenient means of securing absolute control of its tonal forces and expressive powers shall be provided, devoid of unnecessary complexity, and demanding the minimum of physical exertion on the part of the performer at the console. This is a matter of great importance in an instrument in which many and rapid changes of tonality and expression have to be rendered certain and easy.

III.—That in the Design of the Console every sound-controlling portion and detail shall be so placed and arranged as to be conveniently reached by the hands and feet of the performer, without compelling him to change his proper position on the organ-seat, or to move his body in an awkward manner while playing. An undignified de-

portment, much too often indulged in by organists, and in all probability first engendered by the use of badly designed consoles or playing appointments, is to be studiously avoided, for it is most unbecoming. It is desirable to so locate the Console as to give the organist an unobstructed view of the screen, while he is, as much as possible, out of the sight of the assembly.

IV.—That in the Appointment of the Console, the old-fashioned and objectionable drawstops and coupler knobs, arranged in vertical and splayed jambs extending from the clavier cheeks, shall be abandoned, as presenting the maximum of inconvenience, and notwithstanding their still being favored by many organists and some conservative builders. That either centrally pivoted rocking-tablets, or pendant tablets pivoted at the upper end, shall be adopted and disposed in a semi-elliptical curve, embracing the claviers, and bringing every tablet within immediate reach of the performer. That the several Tonal Divisions of the instrument shall be indicated by differently colored tablets. That the Console shall be furnished with a convenient Adjustable Combination Action; and each manual clavier shall have a sufficient number of Combination Pistons connected therewith. Such other pistons or finger-touches shall be provided as may be required to command the mechanical appliances or accessories the organ may possess.

V.—That the Manual Claviers shall be of the standard compass of sixty-one notes; and of the overhanging pattern, the distance from the surface of one clavier to that of another, immediately above it, to be two and three eighths inches. An accurate drawing of three claviers, in correct relative positions, is given in Plate XXII. in our work, "The Organ of the Twentieth Century." That the natural keys shall be plated with the finest ivory, not less than one-tenth of an inch finished thickness; and that the sharp keys shall be of the best, kiln-dried, black ebony. All carefully finished. No imitation ivory to be used in any portions touched by the fingers.

VI.—That the Pedal Organ Clavier shall be of the radiating and concave pattern; preferably of the form and measurements described and illustrated in "The Organ of

the Twentieth Century" (pages 184-7. Plate XXVI), which differs widely from the commonplace, more or less inconvenient, and cheaply made claviers, usually furnished by organ-builders in this country. All the necessary Toe-pistons and Levers for the Pedal Organ Couplers and for the control of the several mechanical accessories of the organ, are to be provided and located in convenient positions adjoining the clavier, so as to be easily reached by the performer's feet.

VII.—That the Wind-chests shall be constructed in accordance with the requirements of the most efficient and reliable electro-pneumatic action; and shall be of ample dimensions to provide proper speaking-room and a copious and unobstructed supply of wind to all the stops planted thereon. With the low and moderate pressures used there must be no shortage or irregularity in the supply of wind to the pipe-work; otherwise the organ will be a failure. To furnish this ample supply, an efficient blowing apparatus and large reservoirs and wind-trunks must be provided.

VIII.—That all the Swell-boxes of the organ shall be constructed of yellow pine on sides and tops, and with shutters of white pine, of sufficient thickness to secure a perfect *piano* effect when closed. Great care must be taken to avoid what we have designated "the Annihilating Swell," so much in favor now with inartistic and unwise organ-builders in this country, in which musical sounds die away to what resembles the hum of a bee in a bottle.

Proper mechanism must be provided to open and close the swell-boxes in a very gradual and even manner in response to the action of the performer's foot on the Expression Levers. The Expression Levers to be flat and straight-sided, and placed side by side and not more than three-quarters of an inch apart; so that the foot can glide easily from one to another, or operate two at the same time. This is essential in our system of compound expression.

IX.—That the entire Tonal Structure of the Organ shall be characterized by the greatest refinement. All unduly assertive and blatant voices being studiously avoided in favor of those pure voices which combine to form a sympathetic and well-balanced tone through-

out the instrument. This quality is essential in the true accompanimental Theater Organ; but obtains in no one known to us; indeed, its very reverse seems to be the aim and delight of the modern organ-builder—Noise at any price.

X.—That the general Stop-apportionment of the true Theater Organ shall afford the largest possible variety of suitable tones, preferably of an orchestral coloring. Duplication of stops of similar tonality being both unnecessary and undesirable. Stops belonging to the same family, when of different pitches, correctly graduated in strength of voice and of desirable tonality, are, however, always suitable in instruments of sufficient size to receive them.

XI.—That the Divisional and Subdivisional Stop-apportionments, inclosed in the separate Swell-boxes and commanded by different claviers, shall be so arranged as to furnish distinct groups of special leading tonalities as closely as practicable on an orchestral model. These groups will, accordingly, provide the largest possible range of contrasting and blending voices for the production of effective tonal colorings under artistic registration and compound tonal flexibility.

In organs of small and moderate size, the stop-apportionments should be such as to render it almost impossible to form an undesirable tonal combination. Such a scientific and artistic adjustment and fine regulation of tones demand a degree of skill and labor that organ-builders, in these hurried times, do not undertake to face. So the ordinary rule-of-thumb trade methods go on in the usual unsatisfactory manner; and even accomplished organists appear to rest satisfied that they shall do so. It is to be regretted that organists do not take a much deeper interest in the science and art of organ-building than they commonly do.

XII.—That in the true Theater Organ, full powers of compound flexibility and expression shall be given to the voices of all the stops in each of the Divisions commanded by the manual claviers: and in every possible case flexibility and expression shall be extended to the voices of the Pedal Organ stops. Expression is essential in accompanimental music. Flexibility, which means the power of graduating the strength of stationary tones, greatly increases the tonal

resources of the organ, and is especially valuable in instruments of moderate size.

As the principles of divisional and sub-divisional contrast and compound flexibility and expression of tone are those on which our advanced System of organ appointment is founded, and which we unhesitatingly recommend for the tonal appointment of the true Moving Picture Theater Organ, it is desirable that we devote the remainder of this Article to some further remarks on the same, which will be continued in the next Article.

The principles alluded to, introduce a completely new series of tonal effects of the greatest value and beauty. But although these effects are produced by simple means, seeing that they entail a departure from old-fashioned, one-ply, trade methods of tonal appointment, adhered to by the organ-builders of to-day, and are not understood by organists generally, the principles we have introduced, and have practically applied with success, have been so far ignored.

To improve matters, the first step is to realize the necessity for a radical change in the stop-apportionments of the different Divisions of the organ; so that they shall have distinctive tonal characters, adapting them to the offices they are designed to fulfil in the general scheme of the instrument. The next step is for purchasers of organs, and accomplished organists, to insist on old-fashioned and common trade methods being abandoned in favor of a system which secures so much that is desirable. This system is of paramount importance and value in the tonal appointment of the true Concert-room Organ, in which it would render possible tonal effects of a complex and refined orchestral character absolutely impossible of production on any organ at present in existence: and it is safe to say that it would give facilities for the performance of accompanimental music which would elevate the Theater Organ to the unique position it ought to occupy among musical instruments.

Our System can be most easily realized from an outline description of its application to a Concert-room Organ of the first magnitude. As has been already said, different stop-apportionments shall be given to the separate Divisions of the Organ, so that they shall possess distinctive tonal

characters. This is essential, as we shall now point out.

The First or Grand-Division, commanded by the first and lowest manual clavier, is devoted to the foundation-work of the entire instrument. In it are grouped the stops yielding Pure Organ-tone—that which is characteristic of the organ proper and cannot be produced by any other instrument. These stops are the DIAPASONS and all their harmonic-corroborating attendants; to which are added such labial and lingual stops as have voices that will blend perfectly in the production of varied and impressive volumes of foundation tone.

The Second Division, or what may be called the Accompanimental Organ, commanded by the second clavier, is devoted to stops having voices of a refined and sympathetic character, in vivid contrast to those of the Grand Organ; and in their tonality suitable for accompanimental music.

The Third Division, or what may be called the Wood-wind Organ, commanded by the third clavier, is stop-apportioned in sharp contrast to the preceding two Divisions. It introduces the orchestral elements of the tonal structure of the instrument. In it are placed the stops representing the wood-wind instruments of the orchestra—namely, FLUTES, CLARINETS, OBOES, BASSOONS, and COR ANGLAIS. These are supported and contrasted in tone by labial stops suitable for effective registration.

The Fourth Division, or what may be called the Brass-wind Organ, commanded by the fourth clavier, is stop-apportioned in contrast to the three preceding Divisions. In it, as its name implies, are placed the effective lingual stops which represent the brass-wind instruments of the orchestra—TRUMPET, HORNS, TROMBONES, OPHICLEIDE, etc. These are accompanied by labial stops of powerful intonation, valuable in combination for the production of varied orchestral effects and colorings.

The Fifth Division, properly called the Solo Organ, commanded by the fifth clavier, is devoted to orchestral stops of all classes, suitable for brilliant solo passages.

In the next Article the present subject will be continued with reference to Sub-divisional contrasting stop-apportionment: and regarding the introduction of Ancillary Organs.

(To be continued)



MARSHALL BIDWELL

Whose articles on the music of Paris churches began in the August 1922 issue of *The American Organist* and concluded in March 1923

6-12-729

Mr. Marshall Bidwell

THE REMARKABLE man through whose eyes we saw the great churches of Paris and through whose ears we heard their organs, was born December 24th in 1893 in the city of Great Barrington, Mass. He completed his day schooling there and went to the New England Conservatory in Boston where he studied with Wallace Goodrich, Richard Stevens, F. Stuart Mason, and others, with organ studies independently under Mr. Lynnwood Farnam. His Conservatory diploma was granted in 1917, in which year he also took the A.A.G.O. certificate.

Before going to Coe College to take charge of the organ department in the Conservatory Mr. Bidwell was organist of Center Methodist Church of Malden, Mass. He has been playing in church since he was sixteen years old and at present plays in the First Presbyterian Church of Cedar Rapids, Iowa. For two years he was instructor in the organ department of the New England Conservatory, spending several years in Boston in private teaching also.

Mr. Bidwell went to Paris several summers ago to take the organ course offered American students there under Widor and Henri Libert, and won a First Prize for his work. And this brief outline about finishes the technical history to date of a young man who subjected himself to a severe schooling in that classic institution known as the New England Conservatory and yet who could spend a summer in Paris without letting his imagination run away with his common sense or his heart be de-

stroyed by his brain. For he went to Paris to see and hear; to think, rather than believe. And what he thought about French organs and organ playing strikes American readers as being altogether trustworthy.

His series of articles on Organ Music in Paris Churches — we called them Cathedrals until our British correspondent reminded us that there is only one Cathedral in Paris — brought to the American church organist a wealth of inspiration that could not be derived from any other source and because of the sanity and candor with which Mr. Bidwell wrote, his articles had that greater value which comes from sincerity and honesty. The illustrations he brought back with him made a valuable collection and adorned the articles in such a way as to make them the greatest series of articles on Paris church music ever published.

The school at Fontainebleau is virtually a part of the Paris Conservatory. It was founded by a group of French and American friends who wanted to do something for both France and America and whose ideals took the shape of a summer course in music for American Students, who should have the advantage of living in the beautiful surroundings of Fontainebleau and studying with France's greatest musicians. Henri Libert, the lesser known of the two organ teachers, is according to Mr. Bidwell a superb teacher in every way.

We are indebted to Mr. Bidwell for the data and the inspiration he brought back with him from Paris for the benefit of us all.

THE CHURCH

FAY SIMMONS DAVIS

Contributing Editor

Christmas Thoughts

FAY SIMMONS DAVIS

THE best Christmas present I received last year was a letter from an organ pupil:

"I'm sorry I have been unable to take my organ lessons lately. I hate to be sick! I miss you more than I do the organ, and that is saying something! You fill me with ambition and courage everytime I see you; your ideals have helped me wonderfully. I can never tell you one half of my heart's gratitude for all that you have done for me."

Ten years ago, at this season, I was in the studio of a young friend who had just been appointed to a fine organ position. Another friend entered and, as proverbially someone is always taking the joy out of life, remarked, "You will never succeed in that position. No one has ever given satisfaction to that congregation. You'll be left high and dry when the year is over—mark what I say!"

Now my first friend had made sacrifices all his life long for his music; his hopes of years had just been realized. Was he to fail now? He was not! He had common-sense as well as technic; he knew that while there would be no especial virtue in succeeding in an easy job, there would be unlimited gratification and musical development in putting through the impossible one. He resolved to make good; determination became his first name,—and also his last one, to date! He stills holds down that organ seat! His salary has been increased several times because his services have yearly increased in value. Nothing is impossible to the man who WILL win.

Last year I heard a great free church concert given on Christmas Sunday afternoon in a local theater. Over two hundred musicians, all home talent, participated; each one willingly gave his or her services, and

was enthusiastic over everyone else's successful efforts. The collection was for relief work among the poor. A Woman's Community Chorus of about seventy-five members, a Men's Glee Club of about the same number, a fine tenor, a splendid baritone, an accomplished pianist, and a small orchestra—these and a tiny little girl soprano who delightfully sang Luther's old hymn "AWAY IN A MANGER" contributed to the noble and impressive program, which was timed for one and one-half hours (no encores being allowed).

The last fifteen minutes was devoted to the singing of Christmas hymns by the audience, led by the choruses. I have never heard such splendid community singing. The real Christmas spirit was in every heart and expressed by every throat. All the "home folks" in the audience were so proud of their "own folks" on the stage! their hearts seemed filled to overflowing, by their pride in and friendship for one another; and over all one felt the tender appeal of the Christ Child.

Would that every community might yearly hold such a gathering! Surely a New Earth would not then be long delayed!

"There's a song in the air—
There's a star in the sky—"

Community carol-singing on Christmas Eve, in the streets, for the "shut-ins" has a beneficent effect on the carollers as well as upon the listeners. It is the loveliest kind of community music. Organists as leaders are enabled to get very close to the young people on carol-rehearsal evenings. The susceptibility of youth to the beauty and significance of the season itself enhances the music's charm and helps weave the strongest of all Christmas wreaths—the one which folds the participants within the circle of noble impressions.

Community carol-singing helps to preserve the faith and hope in the world's redemption, first heralded by that glorious "Star in the Sky."

How to Make an Artist

ERNEST H. SHEPPARD

IN A music magazine I recently read of two well-known artists who were not contented with their splendid achievements, but found still further satisfaction in rehearsing old works they had perhaps performed hundreds of times, finding in them some hidden beauty or new inspiration which made them realise that they could still improve on what had previously appeared as their best performance.

Reflecting on this, my mind turned to our own world of organists, and ponderingly wondered how many of the increasing number of organists find the time or inclination to review their past works and see if there is not much more that can be learned; or are they self-satisfied to have reached their present standard and jog along in the rut of the ordinary church position?

What is an organist? There might be several definitions. We might say an organist is one who plays an organ. Well and good. The piano teacher in the village church who laboriously grinds out a few hymns all on the same registers without pedals is then an organist.

How many of us would like to think we were little better than this class of organist?

Do we consider an organist (a real conscientious organist) an artist of the first degree who has insight into, and understanding of, the various branches of music necessary to a right use of this most noble of instruments?

Think on these two aspects of an organist and calculate if you can the multiplicity of grades between. Perhaps we may then be able to place ourselves.

After we have taken enough lessons to enable us to obtain a church position, how many of us have the higher ambition to place ourselves out of the rut of the average church organist who never touches his instrument from the end of one Sunday's service until he opens it for the next Sunday's service, perfectly satisfied if he can get through the services without any fatal breakdown, and perhaps thinking the church authorities "poor skates" if they do not voluntarily raise his salary at the end of the first year? Yes! there are still many "organists" like that.

There are probably some, but few out of the great majority, who find the time to practise regularly and thus make a continuous advancement in the standard of playing and general musicianship. If the majority of us could feel the pleasure and satisfaction, as I have, of going over something we have not played for four or five years and realising the advance we had made by steady application and self-reflection, it is a sure fact that regular practise and self-advancement would become the habit of the majority, and the standard of organ-playing raised to a high degree.

Of course there are some artists among us, and one or two geniuses, but I have in mind the majority of organists, so called, who find it too much energy to have to walk to church to practise and always have some excuse. In summer it is too hot and in winter the church is cold.

If we have the inclination, these self-made obstacles can all be removed.

Not to advance is to retard. There is no standing still. We must go forward or backward.

Some of us who practise occasionally do so merely to work up a few pieces for a recital, so that the organist may prove he does not just play hymns on Sunday. But conscientious application to the work of self-advancement is yet in the infant stage. No doubt it is beginning to grow, and will make rapid strides if the younger organists will take to heart the example of our own few masters and those visiting artists who do much to arouse a more general feeling of interest in the organ. The inspiration may come from listening to these, who have themselves achieved, but personal advancement must come through individual application and constant self-examination.

Then the term organist will mean something to all of us, and organ playing in general will reach a standard never before realised.

The self-satisfied man is self-condemned. Let us replace self-satisfaction with self-determination to make the term organist synonymous with artist.

Biographical

Miss Dora Duck

MISS DUCK was born in Montour Falls, N. Y., and supplemented her high school education with studies in Syracuse University. Her organ teachers were Messrs. Henry S. Hendy and Har-



MISS DORA DUCK

rison Wild and she studied theory with Mr. Berwald in Syracuse. Her piano studies were begun under her mother's care when very young. At the age of fifteen she became organist of St. Paul's, Holley, N. Y.; at one time she was assistant in St. Chrysostom's Church, Chicago, where Mr. Emory L. Gallup has brought musical prominence to his church. From Chicago she went to Shreveport, La., and a year later went to St. Luke's, Atlanta, Ga., where she has a choir of thirty-five voices.

Miss Duck has been active in educational and club circles and has been business secretary of the Y. W. C. A. at Fort Oglethorpe, diocesan president and educational secretary of the Junior Auxiliary, Atlanta, State organizer and teacher of Normal Mission study classes. She has one song published and various pieces in manuscript; her mother is an artist and Miss Duck

also does sketches in pen and ink, and water color work. Her church music is managed with the aid of a complete card filing system wherein everything is minutely classified. "My ideal", writes Miss Duck, "is not only to set the highest standard in repertoire and performance but to bring my choir to realize the importance of their ministry in music."

Mr. Arthur H. Egerton

MR. EGERTON was born in Montreal, May 6th, 1891, and after completing his Grammar School education in St. John the Evangelist School he matriculated at McGill University. His organ studies



ARTHUR H. EGERTON

were conducted under the guidance of Dr. Percival J. Illsley of Montreal, and Dr. W. J. Alcock and Sir Walter Parratt of London; he studied theory with Sir Frederick Bridge (also of the Royal College) London. His organ studies were supplemented by eight years work at the piano under Illsley and Dykes.

He first played in St. John the Evangelist, Montreal, and while studying in London he

played in Hampstead in Emmanuel Church. Upon his return to Canada he served eight years in Christ Church Cathedral, going last year to All Saints Church, Winnipeg. Every Lenten season Mr. Egerton (who recently changed his name by Act of Parliament from Egg to Egerton) gives a series of Saturday afternoon recitals, and has played upwards of half a hundred programs to date. He has been on the faculty at McGill University and the Knowlton Church Choir Assembly.

Mr. Egerton has several compositions in manuscript, is a Fellow in the Royal College of Organists and a Mus. Bac. of McGill University; he is a member of the Lions Club, Canadian College of Organists, Manitoba Music Teachers Association, etc. He was married in 1917 and is the father of two children. (See issue of Dec. 1918, page 614, for representative church repertoire of Mr. Egerton.)

Mr. James E. Scheirer

MR. SCHEIRER'S father is a minister, which ought to enable him to know how to get along famously with his own preachers wherever he finds them. He was born March 26th, 1892, in Pinegrove, Penna., but by the time his Grammar Schooling was completed the family had moved to Bethlehem. His music teachers were Mr. W. W. Landis of Allentown, Dr. C. A. Marks of Allentown, Dr. J. Fred Wolle of the Bach Choir.

His first church position was with the Presbyterian of Hokendauqua, Pa., and he progressed rapidly through a string of six others up to his present post with the Second Baptist of Atlanta, Ga., spending in the process one year in theater work. His recital activities have been scattered over

the territory he has lived in and include upwards of a dozen engagements outside his own church.

But Mr. Scheirer besides being a son of a minister is a sky pilot of no mean record himself, having spent almost two years with



MR. JAMES E. SCHEIRER

the government air service, the last seven months of which he was a really and truly pilot and flew his own machine without bumping into any other or the earth too unexpectedly. Mr. Scheirer was married in 1921 and his chief recreation now is "getting a rise" out of his wife, whom, says he, "I promised to love, honor, and annoy as long as we both shall live. I also love canoeing—if there is someone handy to do the paddling, and my chief hobby is bumming cigarettes." And he is such a quiet looking young man! He is a member of the Kiwanis Club, and of the American Legion.

Repertoire Suggestions

With Special Reference to Average Choruses and Quartet Choirs

JOSEPH W. CLOKEY

"WHEN THE CHRIST CHILD CAME"

TEXT by Laura Spencer Porter, music by a man who has already done some unusual things; a combination that makes the most surprising bit of Christmas music I have

ever seen. The text begins with the conference in Heaven when the imaginary play-fellows of the Christ Child argue with Him to stay, "But while their foot-steps shone, He slipped away and was gone"—and the music setting is superb, painting of the

finest I've yet seen in choral music. Then "He stood on earth and looked around, But heard no music, nor heavenly sound.... Only a savage watch dog's bark And an infant crying across the dark—And a rabbit half numb, that limped, as though it were well-nigh spent, across the snow..." And "He held them warm 'Gainst His beating heart"—His first mission of love and kindness. "Then the Little Lord sought out the infant who wept, And hushed it and sang it a song till it slept." And thus the story goes on, as the Christ Child brings a wondrous thing into the world—the greatest tribute I have yet seen in verse to the Christ. And the music matches it in every measure, indeed makes it richer, makes it truer, makes it more beautiful—and by the time the 40th and last page is reached we realize that here in America has been created a sublime epic that with one sweep raises choral church music to the heights hitherto attained only at the climax of a Wagnerian "Triстан." I know of no praise too good to bestow on this 40-page tribute to the Christ Child and I unhesitatingly recommend to every one of my fellow choirmasters who has a competent quartet (or better yet a competent chorus of professional singers) at his command to purchase this number at once and use it at both services on Christmas Sunday, setting it at the climax of the service and calling special attention to it in any way possible. (Birchard)—T. S. B.

PHILIP JAMES

"O BLEST IS HE THAT COMETH"

TWENTY-ONE pages of strong music, inspirational to a good degree, and manifesting fine workmanship throughout. Choirmasters familiar with this composer's work will not hesitate to secure a copy for examination. It opens with a unison passage in spirited mood and then continues contrapuntally and harmonically, with fine variety of workmanship, recalling the opening theme for statement now and then, and building the whole into a unit. On page 5 a fugue begins and keeps the singers busy for some time before it allows them to return to the comparative simplicity of the opening materials. On page 12 there is a fine soprano solo that is interesting to musicians and public alike; its theme is used as an obligato against the chorus, and then a little later the main theme comes back with energy, and the piece closes with an *fff*

Hosanna. It is a big number, sterling in character, and deserves an examination by every choirmaster with a trained chorus at his command. (Gray 25c)

PHILIP JAMES

"NIGHTINGALE OF BETHLEHEM"

CHRISTMAS Cantata for chorus, with text by Frederick H. Martens; which combination insures quality in both text and music. The opening materials are of peculiar flavor and must be taken very slowly; the illustration shows the recurrence of this theme several pages later, where it is accompanied by the organ. The character of the music is excellently suited to carry the delightful strangeness of the Christmas story; the set chorus form is entirely abandoned in favor of free writing in any mood or for any voices as shall be suggested by the text itself. The second excerpt shows a beautiful bit of music from the 24th page where the chorus merely hums against a contralto solo. Snatches of this kind abound through the work. Toward the close of the cantata, on the 35th page, appears a chorus which is strongly reminiscent of the brilliant Allegro of Beethoven's Opus 111 Sonata. Whether or not the composer ever heard or played that Sonata we do not know; it makes little difference, though it rather suggests the rugged Beethovenian character in music appearing all over again here in America among us mortals of the early Twentieth Century. For just so does this Cantata impress the reviewer after many examinations and many hours at the piano. Manifestly it would be unfair if not impossible to accurately rate a work of this kind without actually hearing it rendered by competent musicians, hence we can only surmise the effects its actual interpretation will give an audience. But what we already know of it by intimate examination makes us recommend it most strongly to those choirmasters who have competent choruses and sensible soloists at their command; all others had better not attempt it. (Gray)

(It has been found impossible to make the illustrations referred to for "THE NIGHTINGALE OF BETHLEHEM."—ED.)

GEORGE B. NEVIN

"JESUS WORD OF GOD INCARNATE"

CHORUS of four pages with accompaniment duplicating the voice parts and therefore better omitted in the ensemble, though it will

be necessary in the solos. The soprano opens with the melody which is then given to the quartet or chorus, as shown in our illustration; it is natural, inspirational music of a good order and will be heard with pleasure. The text is good and worth continuing in modern church repertoire; no doubt many congregations will prefer this setting to the Mozart. Average chorus choirs will like it because of its directness and tunefulness. There is no make-believe music in it, but natural melody and harmony, together with enough rhythm but not too much. The anthem is recommended to average quartets and chorus choirs. (Ditson 10c)

W. RHYS-HERBERT'S CANTATAS

THERE are three Cantatas by Rhys-Herbert, published by J. Fischer & Bro., which will be given brief mention for the benefit of those choirmasters who are working in intensely practical fields, and whose music must carry an understandable message.

"BETHLEHEM"

The first of the three, alphabetically, contains 137 pages for chorus, with the usual accompaniment and soloists. It begins with a preface, "The Word of the Lord is right," and after a few other numbers it gets into the actual Christmas story and embellishes it with much additional material and comment of appropriate character. The music is simple and direct, and at times very tuneful and enjoyable, taking full advantage of rhythm. There is a quartet for men's voices which is pleasing, and solos that give relief to the work and make soloists contented. In certain places there are lovely melodies. Though this is by no means a new cantata, any more than the Christmas story is new, or the church new, it deserves to live because it carries a message that is so certainly understandable. Any average chorus will find it comparatively easy to do and its length gives ample opportunity to omit portions that may not appeal to the individual choirmaster. It is so constructed that excerpts can be taken for repetition at any time, with many of them of a character suitable for general use throughout the year. (Fischer \$1.25)

"THE CHRIST CHILD"

Seventy-three pages of music, somewhat more serious, and of later publication if not composition. It opens in minor key and

includes an old choral or two, also the familiar "Silent Night" set for ladies' voices. There is a carol-like number on page 20 that begins very simply with rhythmic part for men's voices against the smooth melody in thirds for the ladies. The parts are reversed with good effect for the second half, and it makes a charming number. There are also some charming solo passages, and altogether the work may perhaps appeal much more strongly to musicians whose forces have been doing cantatas as regular diet. It ends with the optional hymn "Joy to the World." (Fischer \$1.00)

"THE NAZARENE"

This number is not strictly a Christmas cantata for it deals not with the birth of Christ but with something far more important than either his birth or death; namely, his life and teachings. There are 112 pages of music for chorus, with the usual supply of solos, and the usual accompaniment, easily adapted to the organ. Its music is slightly more serious, or we might say less tuneful, as befits its object. There is abundant variety of writing and scoring, so that it ought to furnish a good and interesting sermon in music. There are no difficulties in the way of its being done by any average chorus. Choirmasters today take their work far too seriously to purchase cantatas on any other opinion than their own, and it is fortunate that this is so; they will do well to consider these three works worthy of presentation, and with a view to determining on a selection for themselves, can easily obtain examination copies from the publisher. (J. Fischer & Bro. \$1.25)

THE CHURCH SCHOOL HYMNAL

C. HAROLD LOWDEN

A BOOK of about 300 pages with as many hymn tunes and chants, "planned for use in the modern Church School" — "Is it needed? Is it fit? Is it singable?" are the three questions the editors applied to each tune that knocked at the front cover for admission. There is an index of titles, of first lines, of tunes, meter, authors, composers, topics; and there are about fifty pages of responsive services, etc.

The book is unusual in the number of fine hymns it contains, some of them conspicuously absent from this or that other hymnal; in this respect the present collection seems to offer a better than the usual selection — though this should be verified

by actual tabulation before making a final and positive statement of the book's assets. And combined with these old and modern hymns of sterling character are some "gospel" hymns, a few rag-times, and occasional hints at jazz that ought to please the young idea and perhaps revive "church school" singing. I could never understand how sedate church hymn tunes are to be grafted on to the tastes of children of our present jazz age. And I have never yet seen any harmful jazz; the trouble with jazz and rag is that we allow them to be the last as well as the first; we do not bring in our follow-up system of education and growth.

There is "Face to Face", "No Shadows Yonder", "Draw Me Nearer", "Yield Not to Temptation", "Nearer Still Nearer", "True-hearted Whole-hearted", etc. etc. — enough interesting hymns to suffice for any congregation. The more I examine the book the better I like it. The engraving is good and the book is about half the size and weight of the average hymnal. (Heidelberg Press)

VARIOUS SUGGESTIONS

CHOIRMASTERS are reminded of the special Christmas numbers reviewed on page 494 of our November 1922 number:

Yon's "GESU BAMBINO," an especially lovely number published for solo, and for chorus, and for organ. (Fischer 15c)

Stevenson's "THE ANGEL GABRIEL," a "brilliant and very musical anthem," more difficult than the above. (Ditson 20c)

Lefebvre's "CHRISTMAS EVE," a beautiful melody number by the present organist of Old Trinity, New York. (Gray; page 380, November 1921)

And the complete review of the popular ancient carols arranged by the Dickinsons, on page 401 of the November 1920 issue.

AMBROSE: "O MASTER LET ME WALK WITH THEE," solo for high and low voices, within easy range of medium voices in the low key. Its middle movement is as good melodically as the main melody and maintains interest. It is a smooth, pretty melody, one that has rhythm in it and harmony back of it; and the combination is intelligible to audiences. The melody is inspirational to a good degree and does not give the impression of manufactured dryness; its simple earnestness makes it good for the service — as an offertory for morning or evening. The composer jumps from

E-flat to G-flat for a few measures just before what we may consider the extended Coda, and between the voice part and the obligato melody for the organ some interesting music is made. We can recommend the number to choirmasters who want musical music of sincere message. (Presser 50c)

CANDLYN: "ON CHRISTMAS MORNING," nine pages for chorus or quartet, in hymn style but of better texture than hymns, of course; it is an allegro number that will add life and vigor to the morning program. (C. P. S. 15c)

DEMAREST: "ALL HAIL THE MORN," a vigorous anthem best suited to a chorus though it can be done by a quartet. It opens with a compelling "Hail the night, all hail the morn," and then breaks into jubilant strain, moving along rapidly at allegro pace. The contrast section is given to soprano solo, on a smooth melody at slower pace, after which the jubilant mood returns and the anthem ends with "Hallelujah, Amen." (Schmidt 12c)

FITZSIMONS: "CHRISTMAS BELLS," is a carol that gets an unusual effect from a 5-measure phrase, and repeats it over and over again, but not with any monotony. It is marked for moderato but if taken allegro with a good ritard on the ends of the phrases here and there, spending upon it considerable interpretive plan, it is good enough to make a good addition to a Christmas program, for it is practical music, unstrained and natural. And its text is unusual. (Willis 15c)

MANSFIELD: "WHEN THE CRIMSON SUN HAD SET," an "ancient Noel" set for solo and two-part chorus, and with a choir of ladies' voices it would be fine and add distinction to the program. It is genuinely of carol flavor, and is a beautiful little number that can be done by any choir, junior or otherwise. (Schmidt 8c)

"CHRIST WAS BORN," another ancient number from the 13th Century, set for two-part chorus, but not of such spontaneous or likable character as the first one mentioned, though of good quality for those who want a long program of such things. (Schmidt 8c)

"BABE IN BETHLEHEM," another carol in minor mood, not as musical or successful as the two above. It is likewise arranged for two-part chorus. (Schmidt 8c)

OTIS: "A CHRISTMAS MESSAGE," a 6-page anthem written by a chairman of a music committee, for chorus or quartet. It opens with a recitative for bass, and on the second page the chorus begins with an allegretto movement that makes for a lively program. There is some unison work for relief in the middle of the anthem, and plenty of variety is obtained in other ways also. It is easy to do and can be done by quartet as well as chorus. (Summy 15c)

MENDELSSOHN: "HOW LOVELY ARE THE MESSENGERS", arranged for soprano-contralto duet or chorus in two-part singing, by A. H. Ryder. I have often thought some of Mendelssohn's things could be improved if they were not so jumbled; the present version takes away all the contrapuntal padding and gives the melodies in duet form, which for many purposes will be preferable to the original version — it ought to be a help to the choirmaster who has a children's chorus at his command. (Ditson 12c)

WHEELER: "OFFER UNTO GOD THANKSGIVING", anthem for chorus or quartet with solo for baritone somewhat in recitative style. It is well suited to the Thanksgiving service and has considerable variety of style. It is not of the jubilant but of the reflective order and there is a reposeful coda on "Amen," spun out well to nine measures. (Summy 12c)

OLD FRENCH CAROLS — MANNEY: Two sets (of three each under one cover) of which the publishers say that No. 1 in the second set is "one of the oldest existing Noels. It is in the dialect of Poitiers and is mentioned by Rabelias. The present arrangement is based on Tiersot's version, from a XV century ms." There is a peculiar flavor to it that will make it valuable in the right kind of a program. And in the first book is contained a very lovely carol that can be used every year and will not wear out for many years. All are arranged so as to be done in unison or by junior choirs if desired. (Ditson 10c each set of three)

Service Programs

THESE programs are taken from the services of last Christmas and are reproduced in this issue as an index of the numbers that found favor with choirmasters last year.—THE EDITORS

J. WARREN ANDREWS

DIVINE PATERNITY—NEW YORK

"Ye Burghers All" — Old French
 "Sleep little Dove" — Alsatian
 "There came three kings" — Jewell
 "Sleep Holy Child" — Heins
 "Today in Bethlehem" — Gaines
 "Christmas Morn" — Gaines
 "Jesu Thou dear Babe" — Haytian
HAROLD JACKSON BARTZ
FIRST PRESBYTERIAN—YORK, PA.

"O world in sorrow" — Hollins
 "O holy night" — Adam
 "Now O Zion gladly" — XIV. Cent.
 "Virgin at Manger" — Perilhou
 "Joyful Christmas Song" — Gevaert
 "From Heaven high" — XIV. Cent.
 "Lo how a Rose" — Praetorius
 "In yonder manger" — XVI. Cent.
 "Infant Jesus" — Yon
 "Sleep of Child Jesus" — Gevaert
 "Savior Christ is born" — Fehrman
 "Tyrolean Folk Carol" — Swiss
 "Holy night"

ABRAM BUTLER

ST. LUKES—BUFFALO

"Holy night"
 "Shepherds shake off" — Besancon Melody
 "He shall feed" — Handel
 "There were shepherds" — Vincent
CHARLES E. CLEMENS

COVENANT PRESBYTERIAN—CLEVELAND

"Holy Christmas night" — Lassen
 "Nazareth" — Gounod
 "Away in a manger" — Spilman
 "Good Chritian men" — Tra.
 "God rest you" — Tra.
 "When the sun had sunk" — English
MISS DORA DUCK
ST. LUKES—ATLANTA

Yon — Gesu Bambino
 Buck — Holy Night
 Vienne — Allegro (Son. 2)
 "Before the heavens" — Harker
MRS. KATE ELIZABETH FOX
REDEEMER—MORRISTOWN, N. J.
 "First Nowell" — Tra.
 "Holy Night"
 "O sing to God" — Gounod
 "Lo how a Rose" — Praetorius
 "There were shepherds" — Willan
 "Shepherds Story" — Dickinson
 "Christmas Day is Here" — French

"I know, O Virgin Mary" — French
 "I heard the bells" — Chambers
 "Carol of Russian Children"

DE WITT C. GARRETSON
 ST. PAULS CATHEDRAL—BUFFALO
 "Oh who can compare" — Normandie
 "Holy Night"
 "Carol of Russian Children"
 "Calm on listening ear" — Parker
 "Infant so gent'e" — Gascon

A. LESLIE JACOBS
 FIRST BAPTIST—SAVANNAH
 Barrett — Christmas Rhapsody
 "Story of Christmas" — Matthews
 "Bethlehem's Manger" — Dickinson
 "Holy night" — Adam

ARTHUR L. MANCHESTER
 FIRST METHODIST—ELMIRA, N. Y.
 "Angels from the realms" — Manchester
 "O'er all the world" — Harris
 "Angels refrain" — Stephens
 "While shepherds" — Martin
 "O little town" — Birch

FREDERICK C. MAYER
 WEST POINT MILITARY ACADEMY
 "There were shepherds" — Vincent
 "Away in a manger" — Spillman
 "We three kings" — Hopkins
 "O'er the cradle" — Breton
 "Good king Wenceslas" — English
 "O Holy Night" — Adam

THOMAS MOSS
 CHRIST CHURCH—ST. PAUL
 "There were shepherds" — Willan
 "Sing O Heavens" — Simper
 "First Nowell" — Trad.
 "Good Christian men" — Trad.
 "God rest you" — Trad.
 "Holy Night"

LAETITIA VIELE
 HOLY INNOCENTS—BUFFALO
 "O Savior Sweet" — Bach
 "How shall I fitly" — Bach
 "Oh who can compare" — Normandy
 "Sleep of Child Jesus" — Gevaert
 "Beside Thy cradle" — Bach
 "Coventry Carol" — Trad.
 "Child Jssus comes" — Lutkin
 "Infant so gentle" — Gascon
 "When the crimson sun" — French
 "I saw three ships" — Trad.

HOMER P. WHITFORD
 TABERNACLE BAPTIST—UTICA, N. Y.
 "And the glory" — Handel
 "There's a song in the air" — Speaks
 "Ave Maria" — Schubert
 "It came upon the" — Willis
 "We march through" — Buck
 "Lo how a Rose" — Praetorius
 "Though poor be thy" — Gounod
 GEORGE A. WESTERFIELD
 ST. MARY VIRGIN—NEW YORK
 "Wake O Wake" — Nicolai
 "Lo He comes" — Albert
 "Son of God is born" — Praetorius
 "Today the Christ is born" — Nanimo
 "Virgin unspotted" — Trad.
 "In dulco jubilo" — XIV. Cent.
 "First Nowell" — Trad.

HARRISON E. WOOD
 WARBURTON BAPTIST—YONKERS
 "Comfort ye" — Handel
 "Sixteenth Century Carol" — Gascon
 "Joyous Christmas Song" — Gevaert
 "Bethlehem's Manger Lowly" — XVI. Cent.
 "Lo how a Rose" — Praetorius
 "First Nowell" — Trad.
 "Gesu Bambino" — Yon
 "Still grows the evening" — Trad. Bohemian
 "Holy Night"

W. R. VORIS
 FIRST PRESBYTERIAN—FRANKLIN, IND.
 "Hark what mean" — Schnecker
 "It came upon" — Parker
 "Old Christmas Songs" — Bohemian
 "Twilight Carol" — Matthews
 "This eve of grace" — Matthews
 "Choral Fantasy" — Holst
 "Bright star shinety" — Matthews
 "Ave Jesu" — Noble
 "First Noel" — Trad.
 "While Shepherds" — Trad.
 "Angels Song" — Pergolesi
 "Quest of three kings" — Noble
 "Holy Night"
 "Nativity Song" — Candlyn
 "O'er the cradle" — Breton

ALFRED E. WHITEHEAD
 CHRIST CHURCH CATHEDRAL—MONTREAL
 "People that walked" — Handel
 "And the glory" — Handel
 "Holly and Ivy" — Davies
 "When Christ was born" — Bridge
 "Christ He lieth in" — Alcock

PHOTOPLAYING

MONTIVILLE MORRIS HANSFORD

Contributing Editor

The Small-Town Organist

ROY L. MEDCALFE

"THE groves were God's first temples
Ere man learned
To hew the shaft, and lay the architrave
And spread the roof above them."

WILLIAM CULLEN BRYANT.

WHILE the city organist is having his early morning or late at night rehearsals, dodging cars on his daily trips between his apartment and the theater, or worrying about his next week's solo, the man fortunate enough to have a small-town job may utilize some of his out of show hours to visit many of these primitive temples and absorb enough inspiration in a few hours to tide him through days and weeks of playing for Main Street audiences. The small-town job cannot appeal to the organist who is in the business for the salary reward alone; but if one is alert and thoroughly appreciative of his surroundings he may receive considerable remuneration other than salary, which is rightfully his for the taking.

The theater organist in a town supporting only one or two theaters becomes an institution, a vital part of the community. The melodies of his picture accompaniments are the foundation of the music of the homes. His only competitors are the phonograph, the radio, or perhaps the village band, and all these are but coworkers, for it is to the village organist most of the folks look for their daily ration of music.

There are many excellent organs in our small towns and although they may be smaller than some of us prefer or perhaps have been accustomed to, by continually searching and experimenting new combinations or different arrangements of the old ones may be discovered to afford greater variety to our playing. There is absolutely no excuse for an organist's building a small

rut for himself or for following in the rut some other fellow has made merely because he works in a town which has fewer divorces and bank robberies than a neighboring city, nor in working under the impression that because he works in Beaverville it is unnecessary to make much effort to do his best. Even if there are some apparently unappreciative audiences there are bound to be many patrons who do appreciate worth while efforts and some of them in every audience. There is a bad custom of condemning a man's ability because he lives in a small town; but Lincoln was from a small town, two of our most famous doctors are still in a small town, I know a famous editor and lecturer who does not even live in a town but has a little house in the California hills, and even our associate editor and friend, Dr. True has found the Palo Alto village fascinating. I often meet organists from nearby towns or suburban theaters who seem ashamed to have it known that they play at the Cornassel Theater and I always wonder if this attitude doesn't to a great extent affect their music and whether or not it will keep them out of the bigger theaters for all time.

In our relation to the small theater and the small town we may be much more than a mere grease cup in the machinery; we may even talk to the owner of the theater or the mayor of the town without the formality of sending in our card, we may call the postmaster by his first name or talk about the weather with the bank president, we know Lem Brown always trades at the Eclipse grocery because he gets a little more there for his eggs and not merely because the moving picture title says so, we learn that pansies and roses grow on bushes in the yard instead of the Broadway flower shop

exclusively, that the breath of outdoors is much more invigorating than several electric fans and that we can play the organ just as well, or maybe better, in our everyday clothes as when wearing a banquet costume. While entertaining a party of city organists recently our pet goose Julius came in without the proper screen announcement. Some of them could not decide whether it was a peacock or an ostrich and he's a perfectly normal goose too.

A successful theater organist will gain new material for his work from many of the minor details of his every day life if he will do a little intelligent analysis as he goes along and learn to think actual incidents as action on the screen demanding a scherzo or perhaps an andante accompaniment. The incidents in his small town surroundings may not be such major ones as those in the city but they are usually more human and it is the screen's portrayal of real life for which we must construct our musical accompaniments.

The organist in the small theater usually furnishes all the music except perhaps for an occasional singer or vaudeville entertainment which he must accompany. In this respect he proportionately shares more responsibility for the success of his theater than the man in the city theater and realizing this he should take pride in doing his share of building up patronage. An organist of a small town theater recently said to me that he was tired of "this dump" and saw no chance to get ahead in his position and he intended going to the city, getting a real job and some real money. Knowing his musical equipment and his reluctance for hard work, the greatest reason for his discontent is very evident and the prospects of his success in the larger town discouraging. Another organist who not only is a thorough organist but teaches piano, composes, arranges, and plays viola in the symphony orchestra during his spare time, says he finds too much of interest in his job to want a bigger job just now, but is at all times prepared and capable of presiding at any console. He prefers the diversity of his work, possible only to the organist of a smaller theater, and his gross income probably compares very favorably with many of the salaries paid in larger theaters. Some of the smaller positions in Southern California now pay as much as one hundred dollars weekly and in quite a

few instances there are but two or three matinees. As the show is out at eleven o'clock, the organist, unless he has formed the late arising habit, has many hours for himself in which it is possible to do many things including getting acquainted with his family and the more intimate parts of his flivver, but of even more importance to his profession, a few hours can be spent at the piano or the organ console.

The automobile has brought us closer to the cities and has endowed the smallest towns with the atmosphere of the metropolitan centers. The phonograph has put the best music and musicians in almost every home, and the picture theater patron has learned to rightfully expect the theater organist to be capable of giving him the best in music whether the theater be on Broadway or Main Street.

The inadequate library is a great impediment to the progress of many theater organists. In small houses changing programs from three to seven times weekly the organist plays for the same patrons perhaps several times in one week. Unless he improvises a great deal of his show the average library is soon played through all too soon and must be repeated; and it is not long until we hear that story about the organist is good but "he always plays the same thing." Then another move soon follows at the same or less salary, the limited library soon played through again, another move and eventually the man goes out selling vacuum cleaners, discouraging any who would enter the organist's profession. The music cabinet may be filled but it is never too full and must continually be renewed, revised, played, and memorized, to be of most value.

In the small theater of many changes we miss the preview which enables us to prepare our programs in advance of the first screening; but much credit is due Mr. James Bradford especially for his excellent cue sheets which now accompany Paramount pictures. While apparently the programs are primarily arranged from an orchestra standpoint they prove quite usable for the organist. Most of the numbers are very easily adapted to the organ and many of them should be in every organist's memory, or at least in his library. By a few minutes study of these thematic cue sheets, and interpolating here and there pieces of his own selection, good music programs may be

played for the first screening of a picture.

The ambition to become a notable city organist is most commendable and the realization possible for many of the organists in smaller communities, but the physical and musical equipment is as necessary as a ticket on a railway train. Getting acquainted with the men on the big jobs, studying

their methods, and putting them in practice, helps toward the bigger things. The small town job affords ideal opportunity for improvement and the spare time must be so utilized to a great extent if high ambitions are to become a realization. If Dr. Coue's theory doesn't bring the desired success there is always the old reliable "What's worth doing is worth doing well."

As Broadway Does It

Rivoli

MR. IRVIN TALBOT—we shall not look up his past history—descends on Broadway all of a sudden and gives a better account of himself than ever a skeptic expects. If he were not quite so full of motion, and yet were able to produce the goods just the same, he would be as pleasant to look at as he is to listen to. As it was, his interpretation of von Suppe's *PIQUE DAME OVERTURE* was a piece of good workmanship on his orchestra's part—and would have been on his also if his exaggerated movements did not remind one so forcibly of an over-reaching choral conductor in the throes of trying to boss an orchestra of men instead of a crowd of men and women singers, thus doing himself an injustice. Broadway standards are high—and rarely attained; one Littau, one Mendoza, one Rapee, one Riesenfeld, and one Stahlberg are not a multitude compared to the multitude of wicked batons that are swung on Broadway. We shall have to add one Talbot when outward manner grows as pleasing as inborn ability.

"Out of the Inkwell Dance" was a Riesenfeld novelty of exceptional merit. We are all familiar with the Max Fleischer "Inkwell" cartoon comedies. The present number began with one such, thrown upon a screen at the back of the stage. The Clown was joined by a cat; he went into the back-ground on a run, and came forward in three great jumps, the third landing him flat on the cat, and the fourth landing him out of the screen and, in the person of a live clown in exact imitation, on to the stage through a hitherto unobserved slit down the center of the back-stage screen. The idea was so

well executed that it made a complete success and a novelty of charm. Fleischer's ink-well clown is really a lovable old thing in spite of the boredom he sometimes inflicts.

In "Ashes of Vengeance" Mr. Cooper had an excellent chance to play good music to a good picture, and he did it well. His chief success in this number was his ability to adapt melody to the uses of prophecy, leading the audience into moods slightly in advance of the short-sighted scene so that when the real story is being told by picture the audience is in receptive mood by reason of the music.

Rialto

WHEN in "Homeward Bound" Thomas Meighan starts a letter to his just-married bride and tears up ~~them~~ of them after getting the unsatisfactory salutation written, Mr. Sigmund Krumgold began the love theme that many times and destroyed it with a glissando each time, changing key with each new start, till finally it went off with a bang.

Mr. Riesenfeld used again the *MARCH OF THE WOODEN SOLDIERS* with which he made such a hit on the first presentation when the eight little darkies paraded across the front of the orchestra, shot craps, and disappeared. And the first 'cellist shot out of his chair in fine style when the spot-light shooting of motive-solo players was indulged in. The number made such a hit this time that it had to be repeated—a most unusual thing in a Broadway theater.

In "Bluebeard's 8th Wife," a picture of passing interest, there is a scene where a miniature army of pages cross the hallway with a whole florists' shop. Mr. Krumgold played the popular *MARCH OF THE WOODEN*

SOLDIERS, beginning slowly and accelerating. He introduced a bit of humor to meet the humor of the screen and the house rewarded him with appreciative laughter.

The Rialto has discarded the Czymbalom cadenza player and presents the Liszt RHAPSODIES now without it, much to the improvement of the overtures as entertainment.

Mr. Krumgold's use of the unit instrument with its exaggerated sweetened tones is a model of refined taste. Both in the mezzo passages and in the climaxes Mr. Krumgold is in some way able to build up and maintain an ensemble that is satisfyingly artistic in tonal quality, never resorting to the vulgar quality that marks the particular instrument under ordinary usage. The exaggerated tone colors are used for solo snatches here and there, and for special effects at any time; but other than this there is no indication in his playing but that he has a good organ at his command. Please tell us, Mr. K., how you set the pistons, and how you arrange your system of registration.

Mr. Willy Stahl is acting, temporarily at least, as associate conductor in the place of Mr. Joseph Littau who made Broadway the loser when he went west recently. Mr. Stahl, formerly concert-master of the Rivoli, makes a good conductor because he has the orchestral mind—which choral conductors never have and never seem able to get. He begins his new profession mildly, by paying first and greatest attention to his screen and his score, letting his men pay attention to him for the present. He is making rapid progress, and will soon have sufficient command of himself and his screen and score to command his men as well.

The LOHENGRIN PRELUDE was the overture to a program which contained a genuine novelty, a violoncello, quartet. A popular number was chosen for the quartet but the effect of the four 'cellos was peculiarly rich and mellow—an object lesson in tone coloring, the field in which the organist should reign supreme. While listening to the LOHENGRIN PRELUDE I wondered if the organist is wise or foolish when he attempts to follow the orchestral score in his organ transcription. There are places where it is an impossibility to come anywhere near it. Would it be better to forget the orchestral score and ask the organ to give the finest tonal version within the instrument's power?

"The Gold Diggers" gives the organist a delightful opportunity to imitate Louise Fazenda's voice when she runs around the house calling "Sweetie," who happens to be Alec Francis; the imitation could include her questions to Standing as to whether or not he has seen "Sweetie" lately. One of the Rialto organists—I could not see which—imitated the first call but dropped it then; the other ignored it entirely.

In Chaplin's "Immigrant," Chaplin discovers a half-dollar on the restaurant floor and claps his foot down on it so hard that the little restaurant "orchestra" almost tumbles over; if the organist misses this bang the audience misses half of it too. One of the Rialto organists got it—and again I could not see which one he was. I have often wondered why Mr. Riesenfeld does not invent a neat little electric sign-board for each end of the stage so that at the beginning of each picture, and when a new organist or conductor takes the baton, the sign could inform the audience, "Mr. Riesenfeld conducting," or "Mr. Stahl conducting," or "Mr. Krumgold at the organ." This would not only save Mr. Riesenfeld from being blamed for poor conducting (though this has no reference to Mr. Stahl) but it would put each man on his metal and perhaps help keep the spirit alive when the flesh and ear are utterly tired.

Capitol

MENTION of the Capitol will be rather brief this month because its programs have been occasionally held for a second week, giving the reviewers of the City a vacation.

For the most part the Capitol programs are an artistic delight, because of a large orchestra handled skillfully by both Mr. Erno Rapee and his first assistant Mr. David Mendoza who is as good a conductor as any theater audience could wish to see. Mr. Rothafel watches his own programs carefully and no little detail slips by him. The lot of the associate conductor is a hard one; he is likely to be made to feel inferior, and his men are likely to pay scant courtesy to his baton. It is all the more agreeable to find Mr. Mendoza in absolute command and enjoying the respect of his men, and at the same time graceful, at ease, versatile, and economical in his gesture. He steps out of

the wing and walks over to the conductor's desk in a snappy get-about-it manner that bespeaks careful thought and plan for the entire Capitol program, and when he wheels around after the overture to acknowledge the applause he has a pleasant, informal, and yet well calculated wheel-about that makes



MR. ERNO RAPEE

Conductor of the Capitol Orchestra, called to the Capitol by Mr. S. L. Rothafel under whose direction and with a corps of unusual assistants he enjoyed perhaps the most satisfactory post on Broadway, and directed certainly the largest motion picture theater orchestra in the world. Mr. Rapee has given Broadway an unpleasant shock by the announcement of his acceptance of the post of conductor and music director of the new Fox Palace Theater in Philadelphia

an audience like him. Whether the Capitol men have worked out their own routine, each man for himself, or whether Mr. Rothafel personally supervises and coaches every little detail, cannot be said for certain, but the perfection with which every detail is fitted into every other would seem to indicate that one man is responsible as the advisor and coach of all. When Mr. Mendoza with all the grace and freedom in the world puts one foot just so and wheels around on the other just so, his baton is held just so, and his bow is made just so—but the whole thing is so natural and unstudied, and Mr. Mendoza himself seems to enjoy the Capitol audience so well, that it is sometimes worth the admission price just to see a musician who is neither worn out

nor superlatively dignified. Yet there is a dignity about it that would make it difficult for any member of the orchestra or audience to overstep their rights with him.

The only discordant note of recent Capitol programs has been the Wurlitzer-like singing of Mrs. Stralia, whose voice went hard some years ago and will not come back. This is forgotten, however, when Miss Evelyn Herbert follows with her rich youthful voice.

Mr. Parmentier played for the relief performances of "Six Days," a cheap Elinor Glyn story acted by quite as cheap talent, and when in the midst of a little romance scene the subject of the War was mentioned, he considered it of sufficient importance (and it was) to take note of it in the music. He introduced one of the best of the War songs, playing it pianissimo on strings, but kept the tempo brisk and snappy; which reinforced the meaning of the scene excellently. For a hate theme he used twangy reeds, and for the scenes in the burial grounds he used a War song played softly, and this time very slowly.

The organ is coming into its own as a concert instrument and the concert organist can find no better model for stage deportment than that furnished by Mr. Mendoza. We frequently see grouchy musicians come upon the platform; we see musicians apparently frightened stiff; others are stupid and dull: the man who is glad to be on the stage, glad to see his audience, glad to play his program, and yet who has sufficient poise and dignity to command the respect as well as the good will of his audience, is of rare appearance. Lessons in stage deportment will cost upwards of five dollars each ordinarily; at the Capitol they can be secured for the price of admission.

Mr. Ethwell Hanson

MR. HANSON, of whom brief mention was made in our July issue, was born Aug. 1st, 1894, in New London, Wis., and took his High School work in Waupaca, Wis. His organ teachers were Messrs. Mason Slade in the Lawrence Conservatory, and Frank Van Dusen in the American Conservatory, Chicago, the first of the important Conservatories to give serious attention to the profession of Thea-

ter Organist and treat it with the thoroughness and artistry the subject demands. He supplemented his organ studies with theory under Mr. Ludolph Arens, and piano under Mr. Arens and Mr. Gaywood Skinner.

For more than five years Mr. Hanson has been identified with Chicago theaters, playing two years each in Ascher's Crown and



MR. ETHWELL HANSON

Oakland Square Theaters, going to the Crystal Theater more than a year ago—whither he was drawn by the prospect of playing the largest Barton organ ever built by that company.

When Mr. Hanson was thirteen years old he had his first composition published, *GOLDEN GLOW*, by Forster of Chicago, for piano and orchestra. The next year he published a song, "MY LOVE FOR YOU," which was dedicated to Geraldine Farrar. From that time on he devoted more and more attention to composition, and now he has a formidable list of published works which have brought him considerable fame.

During the War he was a member of Sousa's picked band that toured the Country in the interests of the various War drives; Mr. Hanson played the saxophone in this special organization. Of music Mr. Hanson has this to say, in a circular issued by his publishers:

"All musical people seem to be happy. It is the engrossing pursuit—almost the

only innocent and unpunished passion. Music is not a science any more than is poetry. It is a sublime instinct, like genius of all kinds."

The Chicago Musical Times calls his "DESERTLAND" "one of the big song successes of the year." The Billboard speaks of him as "the new 'find' of the Riviera Music Company," his publishers. Music Trades calls this same composition "the great oriental fox trot success.....typical of the Hanson compositions and has a very popular appeal." All of which will give a clue to the style of compositions he is aiming at and the success he is achieving with them. His works will be mentioned in our Repertoire columns as they arrive from himself or his publishers.

Repertoire Suggestions

ADAMS: FROLICS AND FANCIES, a light dance intermezzo in 2/4 rhythm of which we never get too many. (Schirmer's Special Series No. 31. Orchestrated piano part 35c)

BOSC: COLINETTE, a 6/8 number with the first part bright and written in the major, while the contrast to a slow minor theme in the middle part is quite striking. If desired the minor theme could be used as a number in itself. Quite valuable to the theater organist. (Schirmer's Galaxy No. 235. 35c)

DELL'ACQUA: VILLANELLE, an easy flowing melodious number of the barcarolle type. This arrangement may be used as an accompaniment to the song. (Schirmer's Galaxy No. 233. 35c)

FRIML: AMOUR COQUET, a typical Friml number, melodious with a pulsating middle part. It is one of those numbers that no audience tires of hearing. (Schirmer's Galaxy No. 234. 35c)

LACOME: MASQUERADE, a ballet suite of five numbers typical to its name. A Suite valuable to every theater organist.

CARNIVAL MARCH, a bright pompous march suitable for big ball scenes, masquerades, etc.

HARLEQUIN AND COLUMBINE, a light 2/4 allegretto suitable for most any light scenes or dainty toe dances.

ANTIC OF THE CLOWNS, a humoresque, also may be used as a minuet.

THE MANDOLIN SERENADERS, a barcarolle

with plenty of counter melody and key changes.

GRAND PARADE, a polonaise suitable for masquerade ball scenes, etc. (Schirmer's Galaxy No. 229. Orchestrated piano part 45c)

ARTHUR CLEVELAND MORSE: BERCEUSE RUSSE, an attractive melody in berceuse style and Russian flavor mild and easily understandable; something worth using for theater work where audiences and organs allow the use of the best. (Ditson 60c)

WALTER ROLFE: L'ENCORE, a sprightly little piano number that will make good music for a cheerful, dainty scene. (Ditson 50c)

LILY STRICKLAND: SANTA ANNA'S PATIO, a 6/8 Spanish allegro for use in bright Spanish or Mexican scenes. (Schirmer's Galaxy No. 231. 35c)

LILY STRICKLAND: TO MISSION SAN FRANCISCO, a religious andante with the melody first as a cello solo, then as a violin solo. Especially fine for religious scenes. Church organists should also find use for this number as an evening prelude. (Schirmer's Galaxy No. 230. 35c)

NOTE: The following brief reviews by Mr. Spencer had to be omitted from our November issue for lack of space; they deal with the remaining numbers of Schirmer's Photoplay Series, Vol. 5, by Domenico Savino.

No. 46 P. CARNIVAL GROTESQUE: A 12-8 Allegro moderato quite typical of its name. May be used for clowns, villagers, peasants, or fantastic gatherings. A number always in demand.

No. 48 P. ALLEGRO AGITATO: A 6-8 Allegro typical of its name, for excitement, disputes, desperate action, rage, etc.

No. 49 P. MISTERIOSO A LA VALSE: A 3-4 Dramatic suspense very often needed but seldom found, working up to a big climax and again returning to the original theme. Such a change to have a 3-4 dramatic suspense!

No. 50 P. PROCESSIONAL: Starting somewhat like the "MARCH OF THE TOYS" from

"Babes in Toyland" by Herbert. The number works up to a fine maestoso. May be used for approach of royalty, coronations, triumphant returns, etc. Indispensable to the theater organist. (Schirmer \$1.00 for the set, or 25c singly)

Reflections

LOVE affairs are many in motion pictures. The organist can make them live by the use of just the right tune.

When an incident or individual stand out repeatedly with the same dominating idea in a picture the adoption of a characteristic motif aids in idealism or realism.

On the other hand some pictures are unplayable in that music does not exist which will contribute one iota.

At such times the photo-play organist will remember that his music must not, by undue prominence, intrude upon or detract from the picture. Many are the organists who sin in this respect, working away with might and main to interest the audience in his music because he is unable (and sometimes unwilling) to play the picture.

Every feature photo-play contains high spots and a denouement or climax. These will receive the organist's first consideration.

The denouement while usually similar in a general way is different in detail with each picture. Here is music's grand chance for psychological "stuff." It will swing hither and yon to a spectacular triumph simultaneously with the action of the play.

It is the writer's opinion that picture music considered by and large is psychological rather than musical in its registering function upon an audience.

In the last analysis the photoplay organist need not be born—he can be made through everlasting application and endless experience.

He must be primarily a student over again although already skilled at the organ. He will possess a hard working imagination and be incessantly susceptible and alert.—*Henry Charles Gerwig in THE MUSICIAN*

NOTES AND REVIEWS

New Organ Music from Abroad

ROLAND DIGGLE

TWO books of organ compositions by Desire Paque contain some interesting pieces suitable for church use; Book One has a rather nice *MEDITATION ET PASTORALE* and an interesting *PRELUDE-IMPROMPTU*, both useful service preludes of moderate length and difficulty; other numbers in this book are *FUGUETTE SUR LE NOM BACH*, *CANON A L'OCTAVE*, and *SCENE MARINE*. Book Two is rather more interesting and the pieces are in a more popular style, the first three especially; they are *ADAGIO*, *CAPRICCIO*, *MELODIE VARIEE*; this last uses the C cleff and is the best of the set. They are published by N. Simrock & Co.

From the same publisher comes an organ arrangement by R. Goss-Custard of Dohnanyi's *MARCH ON A GROUND BASS*; it is a good arrangement and a good *MARCH* but that is about all one can say for it; there are hundreds of pieces I would rather play and hear. However it may appeal to some tastes.

Much more interesting are *THREE ORGELSTRUCKE*, *Op. 4*, by Erwin Lendvai—three pieces I like very much, and so do the people that hear them. The first is a fine *PRAELUDIUM* in D minor; it is only six pages in length and starting pp works up to ffff in great style. The second is a two-page *INTERMEZZO*, and the third a stunning *PASSACAGLIA* in F minor of five pages. These three pieces played as a suite at a recital or played as prelude, offertory, and postlude at a church service cannot fail to make a hit; they are fairly modern in style, and though not easy are well worth getting.

Different again is the tremendous *PASSACAGLIA* in C-sharp minor by Aeon Landmann; with its fifty variations it would take about thirty minutes to perform and is, I think, the most difficult piece of organ music

I have seen for many a long day. I have tried to get track of a public performance here or abroad but without success; if anyone will promise to work it up I shall be glad to present them with my copy.

A piece that deserves much wider use than it receives is the *FANTASIE* in A of L. Boellmann; a new edition of this splendid work has just been issued by Alphonse Ledue and I hope some of our concert organists will take it up; it is not over difficult and its 19 pages contain much charming music in Boellmann's best style.

I am afraid that the only piece that will appeal to the theater organist this month is the *FANTASIA ON AMERICAN AIRS* by Ernest A. Dicks. Written at the suggestion, and dedicated to the writer of this article, it has just been published by Bayley & Ferguson of Glasgow. It is an interesting addition to music of this type and I am sure will become popular, the themes used are: *My Maryland*, *Massa's in the Cold Ground*, *John Brown's Body*, and *Dixie Land*. Any piece that winds up with a fugetta on the last is bound to make a hit. It is only eight pages long, is easy to play, and can be made effective on a medium sized organ.

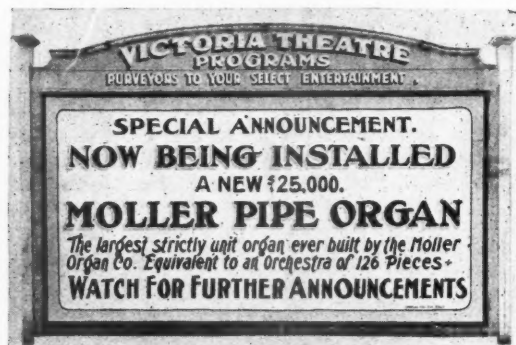
Sir Charles Stanford's *THREE PRELUDES AND FUGUES* recently published by Novello are well worth the attention of organists, especially church organists. All three are of moderate difficulty and will be invaluable for purposes of study. No. 1 in C major is the easiest, consisting as it does of an attractive *PRELUDE* of three pages and an admirable *FUGUE* of four. No. 2 in C minor is more of a recital piece, the *FUGUE* "Molto allegro alla Toccata" is a jolly piece of writing that is sure to please. No. 3 in B minor is a more serious affair both in style and texture and while not as attractive from the listener's point of view, to the

player it proves more and more interesting.

For the average church organist I know of no more useful collection of pieces than the **TWELVE HYMN-TUNE VOLUNTARIES** by Ernest A. Dicks, published by Bayley and Ferguson of Glasgow. These twelve pieces are of moderate difficulty, are very effective on a small organ, and are admirable for church use. No. 1 is a fine **THANKSGIVING**

typical French **INTERMEZZO** by Marcel Lanquetute; it is dedicated to Marcel Dupre, so American audiences may have the opportunity of hearing it during the coming recital tour of Mr. Dupre; on paper it does not look like much.

Organists will be glad to know that at last Bonnet's charming **ROMANCE SANS PAROLES** is to be had separately.



BILL-BOARDING THE ORGAN

Mr. L. Luberoff, Eastern Representative of M. P. Moller, Inc., rents a huge bill-board on the main highway at Mt. Carmel, Penna., to announce the opening of a new Moller Organ of unusual qualities. Mr. Luberoff not only thus shows his progressive and aggressive interests in the future of the organ but also shares that interest with the organist—and the organist reaps the benefit every time the organ is brought to public notice

PRELUDE on "Nun Danket," No. 2 a **PASSACAGLIA** on "St. Michael," No. 3 a **CHORAL PRELUDE** on "Rockingham," No. 4 **INTRODUCTION AND VARIATIONS** on "Adeste Fideles," No. 5 **PRELUDE** on the tune "Kocher," No. 6 **TOCCATINA** on the tunes "Stockport" and "Mendelssohn," No. 7 **MINUET AND TRIO** on "Hanover," No. 8 **TRIO** on "St. Peter," No. 9 **POSTLUDE** on "Faith of our Fathers," No. 10 **INTRODUCTION AND VARIATIONS** on "Martyrdom," No. 11 **EASTER PRELUDE** on the tune "Victory," and No. 12 **PRELUDE** on the tune "St. Mary." I have used them all and have found them interesting to play and easy to listen to.

From the same publishers there is a charming **LES PAPILLONS** by Joseph Wilby; it would make an excellent recital number, is not difficult but needs clean, neat playing; I have an idea it would make a hit.

Another number is **THE COMING OF BRIDE** by Julian Nesbitt; I do not care for it as much as some of his other things but it seems to be liked by the average listener.

From Ledue of Paris we have an uninteresting **CANTILENE** by Emil Bourdon and a

Washington Heights Club

AN unusual organization is the Washington Heights Musical Club of New York, which arranges concerts by its members and visiting artists. One of the outstanding events of last year's programs was an Aeolian Hall concert under the general head "Organists' Open Meeting"; for that occasion a report was prepared and has been waiting to appear in print. The Club's first program of the present season gives the opportunity and both occasions are herewith reviewed.

ORGANISTS' CONCERT

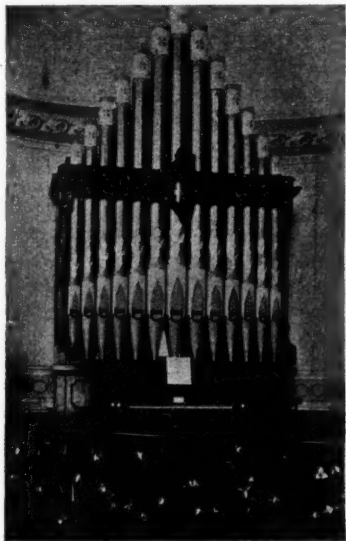
THE Club held an "Organists' Open Meeting" in Aeolian Hall, New York, March 10th, with the auditorium packed with appreciative guests of the club. Miss Lillian Carpenter, F.A.G.O., was scheduled to open the program with Widor's **ALLEGRO** from the sixth organ **SONATA**, and to follow later with a well known set of **VARIATIONS**; Miss Ruth Barrett played Bach's E minor **PRE-**

LUDE AND FUGUE, BONNET'S ROMANCE SANS PAROLES, and the famous Widor TOCCATA; Mr. Frank Stewart Adams played the opening ALLEGRO from Borowski's SONATA 1, Stoughton's IDYL from FAIRYLAND SUITE, and Dethier's THE BROOK; and the rest of the program, seventeen numbers in all, was made up of piano, violin, and song num-

the visiting concert organists who have graced the American platform.

Miss Carpenter achieved commendable smoothness and mastery of registration for her Widor number. Perhaps this smoothness and finish of registration was her most notable achievement — not a small one on so unusual an organ. The reviewer did not hear the VARIATIONS.

Miss Barrett made a charming appearance in her all-white costume and her smooth and confident playing without ever a note of music in sight more than won the admiration of those in the audience who knew the task she had set for herself, and overcame the handicap of the tedious Bach selection with which she gamely began the program at last minute's notice. Her TOCCATA and ROMANCE went to opposite extremes of style and she succeeded equally well with both. Later in the program she played the first movement of Bach's CONCERTO in G minor

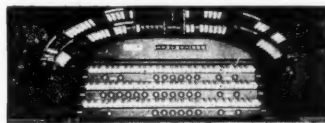


A PRIZE ORGAN

The organ in the First Methodist Church, Ferndale, Calif., Mr. Ross B. Ring, organist, takes the prize for size. Its specification is: 8' Diapason 57 pipes, 8' Dolce 57 pipes, Octave Coupler. There is only one manual and the pedals are permanently coupled to it; tracker action, pumped by hand, hitch-down crescendo pedal, lowest octave of Diapason used for display pipes, all others enclosed. The instrument was built many years ago by Hook & Hastings and is still in prime condition—only a master builder thus lavishes care on the small as well as the great works of life

bers, including a manuscript violin sonata by Mr. Henry Holden Huss and a song in manuscript by the same composer, who also played the piano parts of his own compositions.

Each of the organists played from memory and the two ladies received beautiful bouquets of flowers in addition to the strenuous applause, while Mr. Adams had to be content with only the applause. His playing was in fine style, with notable success on the Borowski ALLEGRO, and the applause recalled him three times. He makes a fine appearance on the stage and his directness and courtesy to the audience make good contrast with the unnecessary stiffness of



A MOLLER CONSOLE

Showing the adoption, for this instance at least, of the most scientifically and practically efficient console form yet devised. The instrument is located in the new Victoria Theater, Mt. Carmel, Penna.

and a MEDITATION by Rissland, for organ, piano, and violin, with Mr. Adams at the organ and herself at the piano. Mr. Adams' use of the organ in this capacity was a model of artistry, and coupled with the excellent violin tone of Miss Ruth Kemper and the sympathetic piano playing of Miss Barrett, the effect was one of musical beauty.

The middle movement of Mr. Huss' Sonata was interesting music and within the realm of tonal combinations that can still be accepted as music by the majority of mankind.

The Club can be congratulated both for its audacity in going to Aeolian Hall and for its quantity and quality of native talent sufficient to do credit to the place. When two young ladies play Bach and Widor from memory in Aeolian Hall in public, it's high time for the stalwart sex to be looking to its own laurels.

THE MACDOWELL RECITAL

IN spite of bad weather there was a good sized gathering for Mrs. MacDowell's re-

cital at the Plaza Hotel October 23, 1923. An interesting program was arranged consisting of a number of slides concerning the Edward MacDowell Association, piano selections by Mrs. MacDowell, and songs by Miss Ethel Grow.

From a Log Cabin
A. D. 1620
"Deserted"



MR. ALFRED HILLGREEN

"Whose life, considered from every principle of honor, was unimpeachable. No man ever set for himself higher standards of manhood in his social or business relations, and few have more nearly attained his ideals. These things I say without reserve after thirty-four years of intimate association with him." Mr. Alfred Hillgreen, one of the partners of Hillgreen, Lane & Co., died Oct. 3d, at Alliance, Ohio. The sweet music of his life will be but a memory for those who knew him, but the sweet music of his craftsmanship is echoed in a thousand cities where his work lives after him

"In the Woods"
"The Bluebell"
"A Maid sings light"
"As the gloaming shadows creep"
"Long ago"
Prelude (1st suite)
Andante (Keltic Sonata)
Rigaudon
From a German Forest
Of Brer Rabbit
Improvisation
March Wind
There is no doubt but that Mrs. Mac-

Dowell is doing fine work in connection with the Edward MacDowell Association. The location of the grounds could not be better and the working conditions are excellent. Mrs. MacDowell deserves the moral support as well as the financial support of the music lovers of America.—H.L.B.

Alexander Borovsky

ALEXANDER BOROVSKY, celebrated Russian pianist, appeared for the first time on the American concert stage, at Carnegie Hall, October 17th, with an exceedingly interesting program, made up of three parts: the first of heavy music; the second of light, short selections; and the third a mixture of the two, finishing his program with Liszt's RAKOCZY MARCHE. The variety of Borovsky's program helped greatly to make his performance a success, and together with his excellent playing brought him, from the large audience, much applause. In fact, so much that he was forced to give an encore to the first part of his program and two encores after his final offering. These encores were delightful and showed care in selection.

Mr. Borovsky is an excellent pianist. His fine interpretation, unusual flexibility, evenness of touch, and clearness of tone rank him with the best. He certainly deserves the credit that foreign countries have given him, and it is to be hoped that the music world of America will give him the support he is entitled to.—H.L.B.

Points and Viewpoints

BUILDER VS. PLAYER

J. C. W.

QUITE recently it was the good fortune of the writer to be present at a meeting arranged by the trustees of a certain suburban church, and a well known organ builder, whose advice was asked as to the best thing to be done to put the organ in first class shape. After looking over the organ the builder recommended that the water motor be taken out and an electric blower put in at a cost of nearly five hundred dollars, and that the organ be taken apart and cleaned, and also that a new tremulant be substituted for the one already in use. To the utter disgust of the writer not a word did the builder say in reference to anything that might be done to improve

the organ from the player's standpoint, although the pedal board was of the old type with the sharp keys so far out as to be almost under the organ bench, thus making the use of heel and toe almost out of the question, and the stops pulled out about four inches and the whole organ was very much in need of tuning. After the departure of the O. B. a secret session was held with the result that the water motor was taken out and sent to the factory to be repaired, and the order given to have the organ tuned, at a total cost of not quite one hundred dollars, or \$600.00 less than the builders' estimate for the above mentioned work. The money saved will be used later to make the instrument easier for the organist to play. When will the organ builder begin to confer with the organist enough to at least consider his wishes in certain matters pertaining to the handling of the organ? Whoever heard of an automobile manufacturer who did not consider the driver?

PACIFIC COAST MATTERS

THOMAS W. WHALLEY

PLEASE pardon me for coming in at this late moment and asking you to make some corrections in your very interesting Pacific Coast Edition. You very kindly gave me the opportunity to say some things in detail about my work. Perhaps it would have been better if I had done so before.

I have read with much interest Mr. Golds-bury on Dupre. May I add emphasis to the idea that the Virtuoso desired to give to the audience his best. At the College of the Pacific he was asked where he would have the console placed. Most emphatically came the answer, "So the audience must see my fingers."

The organ in the First M. E. Church, Oakland, is ably presided over by Mrs. Bessie Beatie Roland. She also handles very successfully the choir consisting of a professional quartet and chorus. The choir seating has just lately been rearranged to accommodate 50. This organ was built as a 2-21 (not counting couplers) by Murray M. Harris, W. B. Fleming, superintendent. True there was a dummy third manual but never a switch or relay towards a third manual. The only other thing looking ahead towards the 3rd manual was a real Pedal Diapason CCC, inside measurement 17½" x 14".

I made a new case, reconstructed the pouch pneumatics on the chests, made 3 reservoirs out of the one 3-feeder bellows, new blowing plant (Kinetic) all new parts in the console, brought the several manuals one-fourth inch closer together, 21 composition pedals and pistons. Cut up the old wooden swell box and blinds to make two sets of thick blinds for the two swell chambers (plastered forms), three new chests for Great organ, former Great chest going to the Choir, adding over 900 pipes to the organ; so that now the organ has 30 manual stops on 3½" wind plus Tuba 8' and Pedal 16' on 10" wind, a set of chimes, and a good Pedal organ.

The Diapasons have been highly commended by all who have tried the organ, including Dr. Humphrey J. Stewart and Mr. Edwin H. Lemare.

Diapasons are: Pedals 16', 8'; 42 pipes.

Great 16', 8', 8', 4',

2½', 2'; 366 pipes.

Swell 8'; 61 pipes.

Choir 8'; 61 pipes.

Total: 530 pipes.

Pedal 16' and Swell 8' are the only Diapasons from the original organ. The choir Geigen is a real Diapason.

So the name plate now reads:

"Re-built by

THOMAS W. WHALLEY".

The boosting of the wind in the organ of The College of the Pacific, San Jose, was only on the Trumpet, and in doing so new bells were put on and new tongues were used; to have boosted the wind pressure on the whole organ would have—well it would not look nice to say in print. This organ has a three-rank Cornet which Kimball can show with pride.

I might add that the whirlwind fire that visited Berkeley Sept. 17th took only one church in which I had the 8 largest Pedal open pipes of an organ soon to be installed.

Christmas Anthems

PAUL AMBROSE: "ASLEEP IN THE MANGER", a beautiful little Christmas lullaby that has real inspiration behind it and will make a warm appeal to human hearts. Its music is natural and appealing and gives an artist a great opportunity for real artistry, simple as it is. There is no strained technic,

no intrusion of notes; just a simple little lullaby tune. The Composer in this number lives up to his already established reputation for inspirational melodies. (Schmidt 1917, 50c)

PAUL AMBROSE: "THE ANGELS SONG", solo for high voice with a range from E-flat to A-flat, on a Christmas text. It makes tuneful music through its five pages and there is considerable unity of thematic material. It is not vigorous or festive in atmosphere but rather melodious, and to a good enough degree to attract favorable notice wherever it is put over with carefully worked interpretive plan. (Presser 1923, 60c)

BACH: "BREAK FORTH, O BEAUTEOUS LIGHT", a choral from the "Christmas Oratorio"; for the sake of variety this number would be more than worth whatever trouble it might give a choirmaster to prepare it for unaccompanied work. (Ditson 8c)

EDWARD SHIPPEN BARNES: "THE NIGHT IS VERY STILL", a Christmas solo for high and low voices, comprising five pages of unusual music, some of which shows the composer at his best. It is not a song to tamper with unless the choirmaster is determined to see that it be well done; given ample work and plan, it could be turned into a big number, for the right congregations, that is, those who appreciate technical things and like workmanship for its own sake. (B.M.C. 1922, 75c)

EDWARD SHIPPEN BARNES: "THOU LITTLE JOY OF HEAVEN", a Christmas "carol-anthem" that opens with a soprano unison passage, in minor mood, then changes to duet form, and finally to quartet or chorus in major tonality. It is somewhat in the style of the traditional things so popular today, yet there is a faint touch of the Bachian spirit about it. It is not apparently intended to be so much melodious as impressionistic. Easy to sing and suitable for chorus or quartet. (Ditson 1923, 12c)

IRENEE BERGE: "O LITTLE TOWN OF BETHLEHEM", a trio for soprano, contralto, tenor, that sounds considerably strained here and there but which, if worked up to a fine finish might turn out to be of exceptional beauty—though personally the reviewer is always suspicious when compositions sound strained and present unexpected turns when tried over at the piano. After all, beauty and smoothness are as essential today as ever they were. (Tullar-Meredith 1923, 60c)

F. LESLIE CALVER: "HOW PEACEFUL WAS THE NIGHT", an anthem for chorus or quartet, with harmonic passages for people who like to fuss over such things; simple enough contrapuntally; soprano solo in the middle, and a vigorous finale. (Schmidt 1923, 12c)

LOUIS R. DRESSLER: "CHRISTMAS MORN IS COME AGAIN", a carol for unison singing, by Sundayschool or junior choir; simple number with rhythmic accompaniment. (Ditson 1923, 8c)

CECIL FORSYTH: "THE BURNING FLAME", a Christmas carol for chorus or quartet that opens with impressive unison passages in minor mood with the flattened seventh, closing its sentence always in harmony instead of unison. The middle section is devoted to a solo statement of the same theme, which some choirmasters will undoubtedly prefer to take in unison, or perhaps for men's voices only; after which the theme is harmonized in minor, and the last staff in major. There is a fine character to the theme which fits the Christmas spirit as we have learned to think of it through the beautiful traditional things unearthed for us latter day "saints." It may not be ravishingly beautiful, but it has an individuality. (Ditson 1923, 12c)

HAYDN-MANSFIELD: "SILENT NIGHT", a two-part version of the old Christmas carol, which choirmasters should examine for themselves before adding to their libraries. (Schmidt 1921, 8c)

WERNER JOSTEN: "THE THREE HOLY KINGS", a Christmas solo of individual character that makes much use of the organ's repetition of the final phrase of the singer's sentences; the melody is strong and makes an appeal to a musician, and the treatment is effective throughout, whether because of or in spite of the repetition each choirmaster can judge for himself. He will be able to add it to his Christmas program with credit; there is ample opportunity for doing unusual things with it. And the somewhat ancient flavor of the music is undeniable. (Schirmer 1916, 60c)

DION W. KENNEDY: "THE INFANT KING", a duet for high and low voices, that keeps within easy range for the voices and for the most part uses quavers at steady pace. The middle movement is interesting in its material and when the two voices sing together in consecutive thirds the beauty is

somewhat enhanced. It is easy to sing and can be used by almost any choir. (Flammer 1923, 75c)

BORIS LEVENSON: "STARS WERE JEWELS IN THE SKY", a unison song for Christmas, with a range calling for top F-sharp. (Schmidt 1922, 6c)

MANNEY: "SIX TRADITIONAL CAROLS", arranged for three-part chorus of ladies' voices, including several already known in most churches, one of which is the number ascribed, according to the mood of the moment, to Haydn or to Gruber. Why not have a convocation of the heirs of these two gentlemen and fight it out to a finish? The arranger makes good music most of the time even if a third voice does get in the way on the Haydn-Gruber number. (Ditson 1923, 12c)

P. J. MANSFIELD: "SHEPHERDS REJOICE", a two-part anthem for ladies' voices that has a delightful swing to it and makes real Christmas music; it is worth adding to the program and there is little danger of its mood's being duplicated by that of any other number. It is one of those dainty little things that speak so much charm into the Christmas story. (Schmidt 1921 8c)

W. J. MARSH: "O NIGHT DIVINE", solo for high and low voices, a very simple number that is backed up with good quality of melody and harmony, and depends largely upon good singing to make it beautiful and effective both. It is somewhat inspirational, though the workmanship has been restrained more than necessary; it will be an attraction for the Christmas program and any good singer will delight to do it well. (Schmidt 1922, 50c)

H. A. MATTHEWS: "VOICES OF THE SKY", a solo for high voice, taken from the composer's "Story of Christmas" cantata. There are seven pages of music, all of good texture, and with ample opportunity for making a big number of the song, placing it in a strong position on the program; or it could be cut and considerably reduced in length to fit in almost any program. There is a passage for harp-like accompaniment on the third page, which may enhance it considerably. (Schirmer 1913, 75c)

FRANCIS MCCOLLIN: "'TWAS THE NIGHT BEFORE CHRISTMAS", a 28-page cantata for juveniles, composed of charming melodies and a piano accompaniment that uses major and minor seconds with fine

pungency. The music is delightful, yet simple enough to serve its purpose well; and the piano part makes it merry and sparkling. There is good inspiration behind it and ample workmanship. Choirmasters who can use a little operetta for their junior choirs will find this to their liking; it will interest both singers and hearers. It is written for two-part work throughout, with the addition of a brief solo snatch at the end. (Schmidt 1923, 60c)

GEORGE B. NEVIN: "LET US NOW GO", a chorus for men's voices for the Christmas services; the music comprises four or five separate themes and gives ample variety, but the treatment given the parts in the ensemble keeps the work well within reach of the men of average choruses. The tenor solo melody is particularly pleasing. (Ditson 1916, 12c)

GEORGE B. NEVIN: "SING AND REJOICE", an anthem for trio of ladies' voices, with a piano accompaniment that adds life and movement here and there; a simple number that can be done by any average chorus and will give variety to the Christmas program—as well as to the rehearsal. (Ditson 1923, 12c)

BESSIE E. NOVOTNY: "THE PRINCE OF MEN", a unison song for Christmas, for Sundayschool or processional use; good rhythm and a simple melody. (Schmidt 1923, 5c)

JAMES H. ROGERS: "CANDLELIGHT", a Christmas solo for medium voice of emphatically individual character. The Composer opens with open fifths and fourths, to which he returns at many points through the song. The text is unusual to begin with, and the setting follows it admirably, to be backed up with an accompaniment that adds more beauty. It is a song for a master singer and will demand a good place on the program. There are only four pages—which the average organist will not read at sight to perfection, though the notes are not difficult but only tricky. It makes a fine Christmas number. (Schirmer 1921, 60c)

J. FRANK RUSSELL: "SHOUT THE GLAD TIDINGS", an anthem for chorus, or perhaps quartet, that has some fine themes or melodies in it and could have been turned into a great success if its composer had consulted his piano now and then, and "cooked" it a little while longer before turning it over to a publisher. As it stands it makes Christmas music of a joyful character with a main

theme that hits the musical spot with a bang. Some singers will object to the careless placing of un-singable syllables. The bass solo in the middle is good enough, the jump into E-flat is unfortunate but can easily be omitted without injury to the anthem; the tenor solo with its harp-like accompaniment will be pretty and then the opening theme comes back and makes a fine finish. It is a good number with some real inspiration back of it, though the workmanship could be better. (Schmidt 1923. 12c)

ARTHUR H. RYDER: "SHOUT THE GLAD TIDINGS", an anthem for chorus or quartet, with solo for high voice; it comprises eight pages of music and is not ex-

actly an inviting task for an average chorus. (Ditson 1923, 12c)

YON: GESU BAMBINO, transcribed for violin and piano, and for violin, cello, and piano, by the composer himself. This most beautiful of Christmas numbers, is thus made available in two new versions; it already exists in ten forms—which ought to be sufficient testimony to its worth. The reader will remember that the composer has used the tune of *Adeste Fidelis* superbly in conjunction with a melody of his own. That Choir library is poor indeed that does not have the number in some form or other. (Fischer 75c for the two instruments, \$1.00 for the three)

Recital Programs

GERHARD T. ALEXIS

FIRST PRESBYTERIAN — VIRGINIA, MINN.

Dedicatory Recital

- Hagg — Festhymn
- Alexis — Andante Pastorale
- Bach — Fugue Dm
- Yon — Gesu Bambino
- Malling — Gulgatha
- Ravanello — Christus Resurrexit
- Dvorak — Largo (New World)
- Federlein — Toccata Dm
- Tchaikowsky—Andante Cantabile (Sym. 5)
- Nevin — Will o' the Wisp
- Guilmant — March on a Handel Theme

ST. JOHN'S — ST. PAUL, MINN.

Selections — Dedicatory Recital

- Guilmant — Allegretto Bm
- Schubert — Ave Maria
- Frysinger — Scherzo Symphonique
- Wagner — Lohengrin Prelude
- Alexis — Supplication

SAMUEL A. BALDWIN

COLLEGE OF CITY OF NEW YORK

900th Recital

- Franck — Choral 3
- Widor — Adagio (Son. 6)
- Bach — Fantasia and Fugue Gm
- Beethoven — Adagio (Moonlight Sonata)
- Baldwin — The Vision
- Wagner — Good Friday Music
- Schubert — By the Sea

Theme and Finale A-f

Selections

- Yon — Concert Study 1
- Sheppard — A Desert Song
- Demorest — Toccata G
- Macdougall — Hommage
- Nevin — Sketches of City
- G. W. Andrews — From Mountainside

Chaffin — Eurydice

Stebbins — Liltng Springtime

Foote — Suite Op. 54

WILLIAM BAUER

ST. JAMES — NEW LONDON

- Bach — Prelude and Fugue D
- Hollins — Intermezzo
- Mendelssohn — Sonata Dm
- Lemare — Chant de Bonheur
- Guilmant — Scherzo Symphonique
- Saint-Saens — Le Cygne
- Coerne — Marche Solemnelle
- Tchaikowsky—Andante Cantabile (Sym. 5)
- Borowsky — Toccata

GEORGE M. BREWER

CHURCH OF MESSIAH — MONTREAL

Selections

- Sweelinck — Fantasia Cromatica
- Bach — Fugue G
- Bonnet — Intermezzo
- Blair — Capricciotto
- de Lange — Sonate 4
- Blair — Intermezzo
- Andriessen — Troisième Choral
- Frescobaldi — Bergamasca
- Malling — Gethsemane
- Dupre — 5 Versets des Psaumes
- Turner — Scherzo Fm
- Smyth — Two Choral Preludes
- Bonnet — Etude de Concert

A. G. COLBORN

ST. STEPHEN'S — BRISTOL, ENGLAND

- Kroeger — Festival March
- de Gabiola — Invocacion
- Macdougall — Pedal Study
- Melartin — Cradle Song Melody
- Padro — Sospirs
- Ferrata — Wedding March

CHARLES RAYMOND CRONHAM

DARTMOUTH COLLEGE

Bach — Toccata and Fugue Dm
 Andrews — Second Serenade
 Rimsky-Korsakov — Narrative Kalendar
 Princee
 Nevin — Will o' the Wisp
 James — Meditation Ste. Clotilde
 Swinnen — Chinoiserie
 Sibelius — Finlandia

CLARENCE EDDY

CONGREGATIONAL — SIOUX FALLS, S. D.

Yon — Hymn of Glory
 Bossi — Ave Maria
 Bach — Prelude and Fugue Am
 Russian Boatman's Song
 Dawes — Melody
 Hawkes — Southern Fantasy
 Groton — Afterglow
 Salter — Aspiration. Souvenir.
 Ketelby — Monastery Garden
 Hadley — Int. to Act 2. Intermezzo.
 H. J. Stewart — Processional March

J. LAWRENCE ERB

ST. JAMES — NEW LONDON, CONN.

Bach — Toccata and Fugue Dm
 Coerne — Consecration
 Stebbins — Swan
 Renaud — Grand Chorus D
 Faulkes — Pastorale F-sm
 Faulkes — Nocturne A-f
 Guilman — Sonata 4
 Kinder — Meditation Df
 Erb — Allegretto Scherzando Fm
 Erb — Triumphal March Df

MISS ALICE KNOX FERGUSON

ST. DAVID'S — DALLIS

Wagner — Pilgrim's Chorus
 Bach — Prelude and Fugue Cm
 Rogers — Allegro (Son. Em)
 Nevin — Song of Sorrow
 Boex — Marche Champetre
 Yon — Christmas in Sicily
 Yon — Gesu Bambino
 Yon — Italian Rhapsody

DEWITT C. GARRETSON

ST. PAUL'S CATHEDRAL — BUFFALO

Selections

Guilman — 1st Mvt. Son. 1
 Traditional — Londonderry Air
 Tchaikowsky — Andante Cantabile (5th Sym)
 Tchaikowsky — Marche Slav
 ST. JOHN'S EVAN. — DUNKIRK, N. Y.

Nevin — Will o' the Wisp
 Federlein — Scherzo Pastorale
 MacDowell — Sea Song
 Guilman — Allegretto
 Ferrata — Nocturne

W. A. GOLDSWORTHY

WASHINGTON IRVING HIGH SCHOOL — N. Y. C.

Bach — Prelude Bm
 Rimsky-Korsakoff — Hymn to Sun
 Widor — Finale (Son. 8)

Tchaikowsky — Andante Cantabile

Vincent — Postlude

WALTER E. HARTLEY

POMONA COLLEGE

Selections

Guilman — Lamentation
 Vierne — Idylle. Berceuse
 Beethoven — Minuet G
 Franck — Chorale E
 Godard — Idylle
 Debussy — Romance
 James — Meditation Ste. Clotilde
 Saint-Saens — Deluge Prelude
 Wagner — Good Friday Music

RAY HASTINGS

ANGELUS TEMPLE — LOS ANGELES

Dedicating 3-m. Kimball

Mendelssohn — Wedding March
 Bach — Aria D
 Schubert — Moment Musical No. 3
 Wagner — Pilgrim's Chorus
 Hastings — Immortality. Just for Fun.
 Hastings — Impromptu. Caprice Heroic.
 Sullivan — Lost Chord
 Saint-Saens — Nightingale and Rose
 Toselli — Serenade
 Verdi — Return of Rhadames Army

J. NORRIS HERING

GRACE AND ST. PETER'S — BALTIMORE

Harwood — Capriccio Op. 16
 Bird — Oriental Sketch No. 1
 Hering — Morning
 Ferrari — Prelude
 Borresen — Praeludium Op. 18
 Saint-Saens — Improvisation Op. 150-3
 Ferrata — Nocturne Op. 9-2
 Franck — Priere Op. 20
 Torres — Plegaria
 Urteaga — Salida
 Widor — Finale (Son. 7)

MRS. CLYDE W. HILL

FIRST METHODIST SOUTH — CROWLEY, LA.

Dedicating Hillgreen-Lane

Johnston — Resurrection Morn
 Wagner — Pilgrim's Chorus
 Wagner — Evening Star
 Gillette — Chant D'Amour
 Guilman — Marche Funibre
 Dvorak — Humoresque
 Mrs. Hill — Prelude Cm
 Mrs. Hill — Soldiers Dream
 Stone — Finale

HERBERT A. D. HURD

GOOD SHEPHERD — HOULTON, ME.

Handel — Prelude and Fugue D
 Shelley — Melody
 Bach — Prelude and Fugue Bf
 Jenkins — Night
 Harker — Serenade
 Sheppard — Conzone
 Dubois — Fantasietta avec Variations
 Hurd — Autumn Song. Meditation.
 Mendelssohn — Wedding March

WALTER BURCKHART KENNEDY

FIRST PRESBYTERIAN — OAKLAND, CALIF.

Bach — Toccata and Fugue Dm
 Searlatti — Pastorale
 Tchaikowsky — Andante Pathetique
 Mendelssohn — Sonata 2
 Wagner — Prelude to Parsifal
 Frysinger — Chant Sans Paroles
 Flagler — Alpine Fantasy and Storm
 Debussy — Romance
 Borodin — Au Couvent
 Kinder — Jubilate Amen

CARL F. MUELLER

GRAND AVE. CONGREGATIONAL—MILWAUKEE

Selections

Tchaikowsky — Andante Pathetique
 de Boisdeffre — By the Brook
 Stoughton — Chinese Garden
 Schminke — Marche Russe
 Federlein — Scherzo-Pastorale
 Rubenstein — Kamenoï Ostrow
 Schuett — Valse a la Bien Aimee
 Rachmaninoff — Prelude C-s
 Liszt — Liebestraum
 Russell — Bells of Ste. Anne

MISS CATHERINE MORGAN

HAWES AVE. M. E. — NORRISTOWN, PA.

Selections

Widor — Sonata 5
 Bach — Prelude and Fugue Em
 Yon — Minutteo antico
 Yon — Concert Study 2
 Catharine Morgan — Alaphana
 Dethier — Allegro Gioioso
 Lemare — The Bee
 Wagner-Lemare — Ride of Valkyrs
 FIRST M. E. — PHOENIXVILLE, PA.
 Mereaux — Toccato
 Swinnen — Chinoiserie
 Kinder — Souvenir
 Gounod — Funeral March of Marionette
 Yon — Remembranza
 Yon — Primitive Organ
 Yon — Concert Study 1

HENRY FRANCIS PARKS

BLUE MOUSE THEATER — TACOMA, WASH.

Selections

Chopin — Polonaise Militaire
 Schubert — March Militaire
 Parks — Russian Dance
 Parks — Cantar Sin Palabras
 Parks — Punchinello
 Elgar — Pomp and Circumstance
 Elgar — Love's Greeting
 Mendelssohn — Píngal's Cave Overture
 Bizet — Overture to Carman
 Godard — Canzonetta Bf
 Moskowski — Bolero
 Ganne — Father of Victory
 Chaminade — The Flatterer
 Luders — Selection Prince of Pilsen
 Ganne — Marche Lorraine
 Herbert — Selection Naughty Marietta

Ganne — March Russe
 Chaminade — Scarf Dance
 Beethoven — Minuet G

ALBERT RIEMENSCHNEIDER

CLEVELAND MUSEUM OF ART

Bach — Toccata Adagio and Fugue C
 Bach — Pastorale F
 Bach — Prelude Bm
 Bach — Liebster Jesu wir sind
 Bach — Herr Jesu Christ dich zu
 Bach — Nun Komm' der Heiden
 Bach — Fugue Gm
 Widor — Allegro (Son. 6)
 Widor — Andante Cantabile. Scherzo.
 (Son. 4)
 Widor — Finale (Son. 8)

SUMNER SALTER

WILLIAMS COLLEGE

Selections

Bach — Passacaglia
 Wolstenholme — Fantasie Rustique
 Tombelle — Good Friday
 Ravanello — Christus Resurrexit
 Bach-Gounod — Ave Maria
 Boellmann — Suite Gothique
 Faulkes — Carillon
 Bird — Scene Orientale
 Bossi — Mystic Hour
 Guilmant — Sonata 1
 Wagner — Liebestod (Tristan)
 Faulkes — Concert Overture D
 Ferrata — Nocturne Af
 Goodwin — Told by Camp fire
 Federlein — Scherzo Pastorale
 Macfarlane — Evening Bells Cradle Song
 Bartlett — Toccata E

JAMES EMORY SCHEIRER

FIRST BAPTIST — BAINBRIDGE, GA.

Elgar — Pomp and Circumstance
 Beethoven — Adagio
 Mozart — Menuett
 Bach — Aria D
 Areher — Intermezzo
 Drdla — Souvenir
 Henselt — Etude
 Dvorak — Humoresque
 Widor — Sonata Romane

EDWIN STANLEY SEDER

THIRD BAPTIST — ST. LOUIS, MO.

Bach — Largo Dm
 Widor — Minuetto (Son. 3)
 Dupre — Prelude and Fugue Gm
 Bourdon — Benediction Nuptiale
 Vienne — Finale (Son. 3)
 Russell — Bells of Ste. Anne
 Yon — Int. ed Allegro (Romantica)
 Yon — La Concertina
 Nichols — Intermezzo
 Bossi — Scherzo Gm

WILLIAM RILEY SMITH

COLLEGE OF PACIFIC — SAN JOSE, CAL.

Bach — Prelude and Fugue Em
 Franck — Chorale Em

Vierne — Sonata No. 3
 De Lamarier — Toccato
 Yon — Christmas in Sicily
 Swinnen — Chinoiserie
 Saint-Saens — Marche Heroique

FIRMIN SWINNEN

ST. JOHN'S — EASTON, PA.

Sibelius — Finlandia
 Chopin — Nocturne Ef
 Mendelssohn — Spring Song
 Widor — Allegretto
 Widor — Toccata
 Dvorak — Largo (New World)
 Herbert — American Fantaisie

VAN DENMAN THOMPSON

FIRST EVANGELICAL — GREENCASTLE, IND.

Guild Recital

Rogers — Overture Bm
 Couperin — Harvesters
 Grieg — Notturmo
 Mendelssohn — Scherzo Em
 Bach — Fantasy and Fugue Cm
 Thompson — Theme Arabesque Fughetta

HOMER P. WHITFORD

TABERNACLE BAPTIST — UTICA, N. Y.

Pupils' Recital

Mendelssohn — First Movement (Sonata 1)

Phillip L. Turner

Simonetti — Madrigal

William Jones

Hollins — Grand Choeur Gm

Mrs. Anna L. Roberts

d'Evry — Canzona della Sera

Doris Thorne

Lemaigre — Marche Solennelle

Ethyl Hutchins

Faulkes — Concert Overture Ef

Raymond Conrad

Faulkes — Barcarolle

Mrs. Charles Williams

Yon — Hymn of Glory

Mildred Storm

Buck — Holy Night

Zillah Holmes

DeBriqueville — Etude for Pedals

Gigout — Grand Choeur Dialogue

George Wald

ROBERT WILLIAMS

ST. GEORGES — NEWBURGH, N. Y.

Parker — Concert Piece 1

Boellmann — Suite Gothique

Frysinger — Herbsnacht

Martinin — Gavotte

Noble — Revery

Schminke — Marche Russe

MRS. ESTER SKOOG WOLAVER

FIRST PRESBYTERIAN — SPRINGFIELD, ILL.

Borowski — Sonata Am

Dvorak — Largo (New World)

Tchaikowsky — Marche Slav

Lemaigre — Capriccio

Stoughton — Dreams

Bonnet — Lied des Chrysanthemums

Noble — Solemn Prelude

Stewart — Bells of Aberdovey

Gaul — Adoration

Yon — Hymn of Glory. Echo.

WARREN D. ALLEN

STANFORD UNIVERSITY

Selections

Cole — Rhapsody D. Fantasie Symphonique.

Barnes — Scherzo (Son.)

Jenkins — Dawn. Night.

Stoughton — Chinese Garden

Mozart Program

Fantasia Fm

Minuet (Jupiter Sym.)

Larghetto (Clarinet Qt.)

Introduction (Quartet C)

Gloria (Twelfth Mass)

HENRY F. ANDERSON

EMMANUEL — CLEVELAND

Hailing — Grand Cheour

Quef — Desespoir

Loret — Alleluia

Holloway — Suite Arabesque

Boccherini — Minuet

Milligan — Russian Rhapsody

Yon — Toccata

EDGAR BOWMAN

ST. PAUL'S — ? ?

Pagella — Sonata Prima

Bach — Preludio et Fuga Am

Ravanello — Christus Resurrexit

Angelelli — Tema E Variazioni

Bossi — Ave Maria

Yon — L'Organo Primitivo. Rapsodia

Italiana.

CHARLES M. COURBOIN

NORTH PRESBYTERIAN—BINGHAMPTON, N. Y.

Sibelius — Finlandia

Maily — Cantilene

Widor — Pastorale (Son. 2)

Russell — Bells of Ste. Anne

Bach — Passacaglia

Widor — Allegro and Variations (Son. 5)

Debussy — Afternoon of Faun

Lemare — The Cuckoo. The Bee.

Saint-Saens — Marche Heroique

CHARLES E. CLEMENS

WESTERN RESERVE UNIVERSITY

Greene — Voluntary C

Bach — Allegro. Fugue Am.

Mozart — Grand Fantasie Fm

Bernard — Scherzo Caprice

Dickinson — Reverie

Widor — Finale (Son. 6)

Wagner — Pilgrims Chorus

HARRY E. COOPER

EASTMINSTER PRESBYTERIAN—KANSAS CITY

Gibson — Fantasia and Fugue

Baldwin — Sonata Cm

Nevin — Sketches of City

Buck — Variations Old Folks at Home

Shelley — Scherzo Mossaic

Kroeger — Marche Pittoresque

News Record and Notes

PERSONAL NOTES

GEORGE J. ABBOTT, director of Schenectady Public School music, has been appointed director of the General Electric Company's band in Schenectady, N. Y.; Mr. Abbott, organist of the First Presbyterian, was 1923 president of the music section of the N. Y. State Teachers Association.

ARTHUR H. ARNEKE, of the Second Scientist, Milwaukee, is enjoying a new 4-m Skinner in his Temple Emmanuel position; Mr. Arneke in addition to his church and temple positions and his Conservatory classes, is accompanist for the Lyric Glee Club.

EDWARD S. BRECK, of St. Mary's, Jersey City, conductor of the Community Choral Society and president of the Musicians Society, has been appointed to the Second Presbyterian, Newark, succeeding the late Mr. Giuseppe Dinelli.

ARTHUR SCOTT BROOK, formerly the popular president of the N.A.O., private organist to Ex-Senator Clark at his show-place residence in New York, has been appointed city organist for Atlantic City where he begins his public recitals Nov. 15th on the important Midmer organ in the new High School; the specifications of the instrument were drawn by Senator Emerson L. Richards.

J. LEWIS BROWNE was honored on Oct. 23rd when his Mass composed for the hundredth anniversary of the Cincinnati Diocese was performed for the dedication of Mount St. Marys Seminary, Cincinnati, in the presence of distinguished prelates and priests, with Dr. Browne at the console.

OSCAR FRANKLIN COMSTOCK, A.A.S.C., F.A.G.O., has since Oct. 1st been organist of Grace Church (Van Vorst), Jersey City; Mr. Comstock recently gave a guest recital on the Lincoln High School organ in Jersey City. (The program will be reproduced in the usual columns in a later issue.)

MRS. FAY SIMMONS DAVIS, famous as the director of the Community Vespers in Glen Ridge, N. J., began the season's work Oct. 7th; audiences have increased 2500% since the Services were started in war time.

MARCEL DUPRE on Oct. 20th finished his third presentation of the complete organ works of Bach, playing, as usual, ten recitals, this time in Church of St. Andrews and St. Paul, Montreal. The audiences steadily increased with each succeeding recital.

KENNETH EPLER, author of an illustrated article on ancient notation that appeared in these pages for May 1922, has been appointed to the First Presbyterian, Auburn, N. Y.

MISS ALICE KNOX FERGUSON, of Dallas, Texas, opened the season with a group of organ recitals, two of which formed part of the Music Week celebration; Miss Ferguson gave a program on a 2-14 Pilcher which she found special interest in playing because of its small size.

MISS KATHERINE FLYNN has been enjoying "confinement to four walls and one bed—we bum organists have bum health too, occasionally. This one happens to be lumbago." Tough, isn't it! Oh well, here's the best of good wishes anyway, though they don't help much.

J. HENRY FRANCIS opens the season with a new leaflet distributed by his publishers wherein are

listed his numerous songs, anthems, and piano pieces.

GEORGE LEE HAMRICK enjoys the distinction of playing the only theater organ in Jacksonville, Fla., where with the stimulus of "a good orchestra with a sympathetic leader, a new organ, and a relief organist to make the hours light, he is enjoying life considerably."

PHILIP JAMES, the composer, is conductor of the Montclair Orchestra, N. J., and gives regular concerts supported by subscription tickets. Mr. James was formerly conductor and commanding officer of the Pershing Band.

WILLIAM M. JENKINS, of Westminster Presbyterian, St. Louis, gave a program of compositions by Mr. Edward M. Read, using seven works by that popular composer. Mr. Read, formerly organist of the church, was present on the occasion.

MISS MARTHA J. KIER of Penn Theater, Uniontown, Pa., has returned to her work in the theater after a vacation enforced by illness. Miss Kier is popular with her coworkers and patrons and was warmly greeted on her return.

MISS FRANCIS MCCOLLIN of Philadelphia has announced a series of class lessons in appreciation, ear training, etc.

EDWARD NAPIER, recently returned to New York as organist of Christ Church, has been appointed to the New Atlantic Theater where he succeeds Mr. Robert Berentsen recently moved to Rochester.

EDGAR NELSON of Chicago had the unique experience of serving as accompanist on the organ for a cello recital by Mr. Arthur Zack.

ERNO RAPEE, conductor of the Capitol, New York, has gone to Philadelphia to become music director and conductor of the new Fox Palace.

WILLIAM ROCHE made such a success of his summer engagement in the Casino Theater, Halifax, that he had the opportunity to continue indefinitely as relief organist, which he had to decline because of strenuous duties in his church and with the William Roche Steamship Agency. Mr. Roche writes that he is doing well with his new choir in Trinity Church "and would do much better if you Yankees would quit pointing that high-powered magnet at Detroit in this direction. As soon as I get good men for my choir some attraction comes along and off they trot across the border and that's the end. I know I rush off in that direction myself, but I always come back."

SUMNER SALTER and his equally famous wife (Mary Turner Salter) are now established in their new studio at 435 Fort Washington Ave., New York, where, after a prolonged absence during which Mr. Salter was the main attraction in the music life of Williams College, they resume teaching and coaching, and establish headquarters for their recitals and composition.

EDWIN STANLEY SEDER, F.A.G.O., of Northwestern University, is giving a series of recitals in which the ten sonatas of Widor will be performed entire—perhaps the first time this has been done in a stated series of continuous recitals. The first four sonatas ("symphonies") were played in continuous series in the First Congregational, Oak Park, from Oct. 7 to Nov. 11.

ARCHIBALD SESSIONS sailed for Australia Oct. 24th for a visit of six weeks.

THEODORE STRONG has been contracted with the Walter Anderson bureau as associate manager; Mr. Strong was formerly associated with the music work of the New York Evening Mail. He will continue his church and recital activities as in the past; he hopes to be able to further the interests of the



MR. FAY LEONE FAUROTE

Advertising artist and manager who has the exclusive management of four distinctively American artists—an unprecedented advantage for the four artists in particular and the organ world in general. Mr. Faurote is prepared to give special assistance to organists or organizations in any locality who plan the advantage of hearing all four of these artists this season

organist as a concert artist through his work with the Anderson bureau.

FRANK VAN DUSEN, who organized and has well nigh perfected the motion picture accompanying department of the organ work in American Conservatory, Chicago, has published his list of pupils for the past season. The list includes 63 professional theater organists holding important positions who came to him as advanced organists breaking into theater work, or as professional theater organists for further coaching. 19 of these professionals are at present holding positions in Chicago, and the others came to him from Canada on the north and Texas at the opposite end with representatives from Washington on the west and Pennsylvania at the east—thus covering virtually the entire country. Mr. Van Dusen has built up a perfect theater equipment where students have actual work before the screen.

S. CONSTANTINO YON has had the distinction of being elected honorary president of the Fascisti Band of Ivrea, Italy, which was conferred upon him on the occasion of a reception tendered by that City to the King and Queen. Mr. Yon spent the summer in Italy, teaching and playing, and has resumed his work in his Carnegie Hall studio in New York; he

is organist of the Church of St. Vincent Ferrer and head of the piano and singing departments of Mt. St. Vincent College.

AMONG RECITALISTS

WARREN D. ALLEN: Stanford University, regular recitals on Tuesdays, Thursdays, and Sundays.

SAMUEL A. BALDWIN: New York City, College of the City of New York, regular recitals on Sundays and Wednesdays.

LUCIEN E. BECKER: Sept. 29, Portland, Ore., Lincoln High School, pupil's recital; Sept. 30, Portland, The Madeleine, dedicating new Kilgren organ; Oct. '9, Portland, Reed College Chapel, first of a series being given each month from October to June.

J. LEWIS BROWNE: Oct. 14, Ottawa, Ill., Christ Episcopal, dedicating new Austin.

GEORGE ALBERT BOUCHARD: Buffalo, Hotel Statler, daily recitals; half-hour W.G.R. Radio Broadcasting Organ Recitals twice daily, except Sundays.

PALMER CHRISTIAN: Nov. 6, Waterloo, Iowa, First Presbyterian, dedicatory recital.

HARRY E. COOPER: Oct. 5, ? ?, Missouri, Eastminster Presbyterian.

FRANK MERRILL CRAM: Oct. 7, Potsdam, N. Y., Normal Auditorium, Oct. 21, program interpreting "The Spirit of Autumn."

CHARLES RAYMOND CRONHAM: Lake Placid Club, N. Y., recitals every Wednesday and Sunday.

GEORGE HENRY DAY: Oct. 28, Wilmington, Del., St. Johns.

CLARENCE EDDY: Sept. 16, San Francisco, Exposition Auditorium; Sept. 21, Montrose, Colorado, Congregational.

LYNNWOOD FARNAM: Oct. 8, Rhinebeck, N. Y., Church of the Messiah, dedicating new Skinner; Dec. 8, Montreal, Church of St. Andrews and St. Paul; Dec. 20, Newark, N. J., North Reformed.

MISS ALICE KNOX FERGUSON: Oct. 2, Hillsboro, Texas, First Presbyterian.

GUY C. FILKINS: Oct. 23, Detroit, Central Methodist; Nov. 20.

JAMES ROBERT GILLETTE: Sept. 16, Carleton College; Sept. 23.

CHANDLER GOLDTHWAITE: Oct. 26, Petersburg, Va., St. Paul's; Nov. 1, Norfolk, Va., Park Place M. E., dedicating new Skinner.

HUGO GOODWIN'S programs in Carleton College, Northfield, Minn., have been issued for 1922-1923 in attractive book form, from which the following data are taken:

- 39 Recitals this season
- 223 Compositions (98 first time)
- 88 Composers
- 18 American composers
- 32 American works
- 13 Mendelssohn
- 12 Wagner
- 10 Bach, Goodwin (each)
- 8 Bonnet
- 7 Greig, Stoughton
- 6 Debussy, Guilmant
- 5 Beethoven
- 4 Tchaikowsky, Widor, Yon
- 19 Works played twice
- Pomp and Circumstance thrice

Mr. Goodwin's programs are annotated, rather for historical interest in the pieces than to give a clue to the interpretive intent of each.

A. LESLIE JACOBS: Oct. 22, Savannah, Ga., First Baptist.

EDWIN ARTHUR KRAFT: Sept. 17, Elyria, Ohio, St. Andrew's Episcopal, dedicatory recital; Oct. 8, Cleveland, Ohio, Trinity Cathedral.

NORMAN LANDIS: Sept. 14, Flemington, N. J., Presbyterian.

CARL F. MUELLER: Oct. 14, Milwaukee, Grand Ave. Congregational, fiftieth recital; Oct. 21, Excelsior Masonic Temple, under auspices of Electra Chapter

PIETRO YON: Sept. 25, Tuxedo, N. Y., Church of Our Lady of Mt. Carmel, farewell concert; Oct. 18, St. Louis, Mo., Third Baptist. Mr. Yon's Tuxedo recital was given complimentary to the artist-residents of Tuxedo Park where Mr. Yon spent the summer; he was assisted by the Gregorian Club of male soloists. The program included five numbers dealing with the life of Christ—Advent, Christmas, Palm Sunday, Crucifixion, Resurrection.

OSCAR FRANKLIN COMSTOCK: Nov. 4, Jersey City, Lincoln High School.

CHORAL NOTES

APPOLO CLUB, Chicago, Harrison Wild, Conductor, announces the following programs for the season 1923-24: Nov. 12, "Elijah," Mendelssohn; Dec. 23, Handel's "Messiah"; Dec. 24, Handel's "Messiah"; Feb. 25, "St. Matthew's Passion," Bach; April 7, Rossini's "Stabat Mater."

FLEMINGTON CHILDREN'S CHOIRS have resumed rehearsals for the season. The Baptist division sang a beautiful choral service for a wedding early in October and the Methodist section participated in the services for the 100 anniversary of the church, the first week in October. All the choirs are now ready, and the probationer's class is nearly fifty strong.

DAYTON WESTMINSTER CHOIR, of Dayton, Ohio, including fifty men and women singing a capella from memory will tour the Pacific Coast, through Oklahoma, Missouri, Texas, etc., during January and February, 1924; Mr. Jehn Finley Williamson, Director.

JOHANNESBURG PHILHARMONIC, John Connel, conductor; fifty-first subscription concert was given in the Town Hall, Sept. 11; the annual performance of Handel's "Messiah" will be given Dec. 17, when the Choir will be augmented to 300 voices and the Philharmonic Orchestra will provide the accompaniments in the Town Hall, Johannesburg, South Africa.

HENRY F. SEIBERT: Lutheran churches of Manhattan and vicinity held joint celebration of the Festival of the Reformation, in the Lutheran Church of the Holy Trinity, New York City, Oct. 28, preceded by a recital by Mr. Seibert.

WANAMAKER AUDITORIUM: A contribution to children's week arranged by the Baptist Churches in the Metropolitan area was held Oct. 20, in the Wanamaker Auditorium, New York City, Miss Marguerite Hazzard, director; Dr. Alexander Russell at the organ.

NEW ORGANS

BRISTOW, Okla.: Bristow Presbyterian, 3-m Kimball, dedicated by Hugh McAmis, Sept. 29.

BROOKLYN, N. Y.: Andrews Methodist, 3-m Moller, dedicated by Walter Wild, Oct. 9.

ELYRIA, Ohio: St. Andrew's Episcopal, dedicated Sept. 17, by Edwin Arthur Kraft.

MADISON, Wisc.: Luther Memorial, dedicated Oct. 31, by Edwin Stanley Seder.

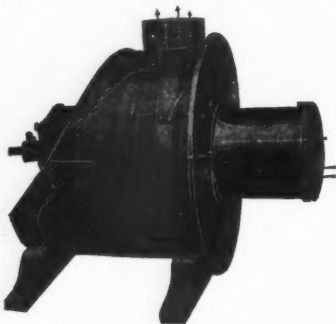
MILWAUKEE, Wisc.: Excelsior Masonic Temple, dedicated by Carl F. Mueller, Oct. 21.

NEWARK, N. J.: North Reformed, dedicated by Lynnwood Farnam Dec. 20.

NORFOLK, Va.: Park Place M. E., Skinner, dedicated Nov. 1, by Chandler Goldthwaite.

OTTAWA, Ill.: Christ Episcopal, Austin, dedicated Oct. 14, by Dr. J. Lewis Browne.

PORTLAND, Ore.: The Madeleine, Kilgen, dedicated Sept. 30, by Lucien E. Becker.



THE "ORGOBLO"

Phantom view showing what happens to the innocent air that foolishly wanders into the interior of a modern organ blower. The direction of the air streams is indicated; our own imagination can supply the velocity at which it travels. A blower of this type is revolving at top speed constantly, but it is consuming full current only when it is operating at full load—that is when you are playing full organ; when you are merely playing on the Vox Humana or star gazing the fan revolves in a sealed chamber and the current consumption is so small as to be almost negligible.

O.E.S., dedicating new organ; Oct. 24, dedicatory; Oct. 28, Scottish Rite Cathedral, Italian program; Nov. 25, French program; Dec. 30, Christmas program; Jan. 27, 1924, English program; March 30, organ-piano program; April 27, American program; Grand Ave. Congregational, series of monthly recitals.

HUGH MCAMIS: Sept. 29, Bristow, Okla., Bristow Presbyterian, dedicated 3-m Kimball; recital broadcast over the Bristow Radio station; Oct. 13, Oklahoma City, Okla., Hale's residence, 3-m Kimball; Nov. 12, First Baptist, 4-m Bennet; solos twice a day in conjunction with Criterion Theater programs, 3-45 Austin.

JAMES EMORY SCHEIRER: Oct. 30, LeGrange, Ga., Presbyterian.

EDWIN STANLEY SEDER: Oak Park, Ill., First Congregational, 4-m, weekly recitals; Oct. 17, Oak Park, First Congregational; Oct. 23, Northwestern University, Fisk Hall; Oct. 31, Madison, Wisc., Luther Memorial, dedicating 3-m organ.

HENRY F. SEIBERT: Sept. 17, Reading, Pa., Evangelical Lutheran.

JOHN WINTER THOMPSON: Oct. 21, Galesburg, Ill., Central Church.

MISS LOUISE TITCOMB: Oct. 9, Macon, Ga., Wesleyan Conservatory.

WALTER WILD: Oct. 7, Brooklyn, N. Y., Clinton Ave. Congregational; Monthly recitals on new Moller, in Clinton Ave. Congregational Church, assisted by Miss Edith Galle; Oct. 9, Andrews Methodist, dedicating new Moller.

RHINEBECK, N. Y.: Church of the Messiah, 3-m Skinner, dedicated by Lynnwood Farnam, Oct. 22.

ROCHESTER, N. Y.: Salem Lutheran, 4-50, being installed.

TUCSON, Ariz.: Temple of Music and Arts raising funds for organ.

WATERLOO, Iowa: First Presbyterian, dedicated by Palmer Christian.

THE VIERNE FUND

Edward Shippen Barnes and Lynwood Farnam write that since the last accounting the following contributions have been received and are hereby gratefully acknowledged. The completion by M. Vierne of his Fifth "Symphony" gives cause for much rejoicing and we feel that we may in great measure thank our American friends for this achievement.

Carl Paige Wood	\$5.00
Chandler Goldthwaite	5.00
S. Ohio Chapter A.G.O.	25.00
Hugh A. Mackinnon	5.00
Charles D. Irwin	5.00
Mrs. Lewis Grant	One pound sterling
Mrs. Barrett	Five shillings
Mrs. Florence Rich King	\$5.00
Walter E. Hartley	5.00
Oscar E. Schminks	15.00
Miss Virginie deFremercy	5.00

ESTEY BROADCASTING

By way of an innovation, a program of traditional Hebrew music from the Atonement Service was broadcast from the Estey Studio on Oct. 15th, instead of the regular organ recital. The program was arranged by Cantor Gustave Freeman of the Progressive Synagogue, Borough Park, Brooklyn, whose fine baritone voice was splendidly supported by Everett A. Tuchings, Organist.

The quartet of the Progressive Synagogue, consisting of Miss Rae Lyons, Soprano; Mrs. Elizabeth Gibbs, contralto; Mr. Milton J. Cross, Tenor; and Dr. Albert F. Lesler, Bass, was heard in some most delightful work.

Estey broadcasts regularly Monday evenings from 8.30 to 9.15. Since November 26, 1922, they have broadcast forty-nine concerts. The Radio Corporation of America, through whose station WJZ these organ concerts have been broadcast, estimate that they reach an audience of eight hundred thousand. Hundreds of letters received from radio fans indicate that the organ music from this residence organ is well received and much appreciated. Many of these letters indicate that the writers were unaware—until the Company began to broadcast—that such instruments as the one they hear regularly from the Estey Studios were made for home uses.

Organ: Tone Poem, Jenkins

Lo Peace is Here, Duck

"Cherubim Song," Musitcheskoo

"Ten Thousand Times," Tozer

"Comfort Ye," Handel

"We who figure," Grechaninoff

"Lux Benigna," Jenkins

"Ave Maria," Gounod

Organ: Allegro (Son. 1), Guilman

November concert will be given by Mr. James Emory Scheirer in the Second Baptist. In December Miss Lillian Rogers will present a program in the First Baptist. In January Miss Eda Bartholomew plays a program in Westminster Presbyterian. Marcel Dupre is engaged for the February recital in the First Presbyterian. In March there will be a joint recital by Mrs. E. E. Aiken and Miss Allen.

WESTERN PENNSYLVANIA: Sept. 24: The first meeting of the season was held at McCanns. Following a dinner the program of the year was outlined by Mr. Oetting, Mr. Schuneman, and Dean Norton then gave impressions of the National Association of Organists Convention at Rochester, N. Y. On Tuesday, Oct. 23, the Guild and members of the choir of the North Avenue Methodist Episcopal Church were guests at a dinner given by the music committee of that church. Following the dinner an unusually interesting talk was given by Mr. Charles N. Boyd, organist and choirmaster of the church, on "Hymn Tunes and their Sources," giving us interesting side lights on unfamiliar composers and collectors of our best hymns. An opportunity was given for questions about hymns and composers. The next meeting of the chapter will be held on Tuesday, Nov. 20, at St. Peters Evangelical German Lutheran Church, where a new Austin organ has just been installed. A program by several ladies of the Guild will be given. A special invitation has been given to the Guild to attend the Thanksgiving Day service at St. Pauls Roman Catholic Cathedral at 9:30 A.M. A program of very old compositions will be given by about five hundred children and a choir of men. Mr. Joseph Otten is the Cathedral organist.—EARL B. COLLINS

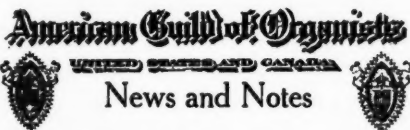
ILLINOIS: Oct. 28, a public service was given in Grace Episcopal, Oak Park, with organ solos by Allen Bogen, Lester Groom, and Irene Belden Zaring, with the choir work under the direction of George H. Clark.

KANSAS: Oct. 24, 25, a Convention was held in Lawrence.

Not only were all the programs, addresses, and the recital by Pietro Yon of the highest type of excellence, but also the spirit of good fellowship among the members of the Chapter and all the visiting friends, was especially noticeable.

The high point of the program was naturally the recital by that superb artist of the organ, Mr. Yon. His work stands out among concert organists as an exemplification of the highest attainments in modern organ playing. His playing of a program by all American composers seemed at first blush to be only a novelty, but after hearing the splendid playing and interpretation of this program, one was forced to admit the musical worth and vitality of these American works as compared with works by other masters.

The Wednesday afternoon session opened with Dean Henry Steams presiding. Addresses were given by Daniel A. Hirschler of Emporia on "The Festival



News and Notes

HEADQUARTERS presented a service in St. Bartholomew's with the assistance also of the mixed choirs of the Brick Presbyterian and the Church of the Ascension.

GEORGIA: Oct. 24, a concert was given in St. Luke's, under the direction of Miss Dora Duck:

and Organ in the College"; by Alfred Hubach of Independence on "The Church Choir"; and by Donald A. Swarthout of Lawrence on "The Community Chorus." After a discussion of these subjects the meeting adjourned to the auditorium of the church where a recital was given by visiting members, on the new three manual Reuter organ.

Christus ResurrexitRavanello

Song of the Basket WeaverRussell

Henry V. Stearns

Toccata and Fugue in D Minor .Bach

Mrs. Pearl Emley Elliott

Adagio in E MajorFrank Bridge

Allegro JubilanteH. V. Milligan

Alfred Hubach

Vocal—The Blind PlowmanClark

William B. Downing

Carl A. Preyer at the Organ

Introduction and Passacaglia ..Max

BenedictusMax

Daniel A. Hirschler

Pyramids, from Egyptian Suite .Stoughton

Morning SongKramer

Mrs. Paul Utt

Finale of First SonataPagello

Powell Weaver

In the evening a large audience met at Fraser Hall on the University campus, to hear a recital by the Fine Arts Faculty of the University. The thanks of the members of the Chapter are due these splendid artists for their inspiring program. On the same occasion, Chancellor E. H. Lindley of the University spoke with splendid enthusiasm on several phases of the Art of Music, especially emphasizing the organists place in the musical world. After the program, a short reception was held by the members of the faculty for the members of the Guild.

On the next day a recital was given by students of the fine arts school, including numbers by advanced organ students. The concert was uniformly of high grade.

During the day the chapter met in an executive business session and also visited in a body the Reuter organ factory in Lawrence, as well as the Haskell Institute for Indians. After a banquet the assembly adjourned again to the Congregational Church for the closing event of the session—the recital by Mr. Yon.

Suite in C MajorN. H. Bartlett

Angelus DominiJ. Russell

Fantasia and Fugue (F Minor) .A. Gibson

American Indian FantasiaCharles Sanford

Skilton

Sea SketchesR. S. Stoughton

The SquirrelP. Weaver

Toccata (B Flat)A. L. Barnes

Upon the invitation of Mr. Hirschler, the chapter voted to meet in Emporia next fall, in October or November, for a day and a half session. Upon the motion of Mr. Frisbie, seconded by Mrs. Campbell, the chapter voted to financially back the project of securing a concert organist for this meeting to the extent of its ability. A motion was made that the Dean appoint a nomination committee to make nominations for a ballot of officers for the chapter to be sent out to the members of the chapter in January 1924 and returned to the Sec'y during the month. No separate business meeting of the chapter to be held until fall. This motion was passed. The committee on nominations was appointed as follows: Mrs. Utt, Miss Pendleton, Mr. Brasc.

SOUTHERN CALIFORNIA: Oct. 1, the first meeting and dinner of the season was given in the First Presbyterian, with a concert by Mildred Brockway, Alexander Schreiner, and Charles W. Adams.

TEXAS: Sept. 29, a Music Day program was given at noon in the First Baptist, Dallas, with numbers by Mrs. Forrest Reed, Mrs. Howard Beasley, Miss Georgia Dowell, and Miss Ada Sandel. At 5:15 a program was given in Majestic Theater with numbers by Miss Grace Switzer, Mrs. H. R. Moore, and Mrs. J. L. Price.

NATIONAL ASSOCIATION

HEADQUARTERS: Oct. 29, the first public meeting of the season was held in Lyons Restaurant with Mr. H. C. Colles, the London music critic at present acting as guest critic for the New York Times, as guest of honor.

DELAWARE: Oct. 18, 1923, a program was given in St. Paul's Methodist, Wilmington, under the direction of Sara Hudson White, with organ numbers played by John B. Whitney, Herbert S. Drew, and Dr. George Henry Day.



FIFTY members and guests held a party at Haven's Studio, New York at midnight, November 8. This was the first social event of the season and the chief object was to give an opportunity for the old members to meet those newly-elected, and all to become mutually acquainted.

The acting president announced the plans for the coming season. Favors were distributed, and refreshments served. Miss Ruth Barrett was in charge of the affair. Mrs. Fannie Barrett gave two humorous readings.

Miss Vera Kitchener will play a demonstration at Wanamaker's, December 7, at 2:30 P. M. The solo will be PIERCE HEROIQUE, Franck, and the feature, "The Merry-go-Round."

At the annual meeting and election of officers, Senator Emerson L. Richards of Atlantic City will speak.

There will be another midnight party with a more elaborate program, and a banquet in honor of the first honorary member, Marcel Dupre, to which other prominent guests will be invited.

There will be a demonstration at Wanamaker's in March, and in Music Week, for which a special program will be arranged under the auspices of the National Association of Organists.

The Examination Board is planning to hold an Examination in January.

CHICAGO CHOIR DIRECTORS GUILD: Oct. 8, the first meeting of the season was held in Piccadilly Tea Room. Francis Barnes exhibited pictures taken on his recent trip to Japan. David Pershing sang a group of songs, with Mrs. Harold Maryott at the piano. The Guild was entertained Sept. 17th at the home of its president, Harold Maryott.

M.T.N.A.: The Association is on record as favoring a National Conservatory operated by the Government. Plans for the meeting to be held in Pittsburgh Dec. 26th to 28th are progressing rapidly; Mr. Dudley Buck, son of the famous organist, will be one of the

speakers at the voice conferences of the convention. Mr. Harold D. LeBaron will be chairman of the conference on Organ and Choral Music.

OREGON M.T.A. held its 8th Annual Convention in Portland Nov. 30th and Dec. 1st.

TRUETTE ORGANISTS CLUB, an organization of about 80 former pupils of Mr. Everett E. Truette with headquarters in Boston, gave a program Oct. 25th at the home of Mr. Charles D. Irwin, with organ numbers and organ-piano duets by members of the Club. Nov. 15th the Club gave a program in the First Unitarian Church, West Newton, with organ numbers by Messrs. Leland Arnold and E. Rupert Sircom.

January meeting is scheduled for St. Paul's Cathedral, Boston, when the subject of comparative values of old and contemporary music will be discussed by the Misses Mildred M. Partridge and Annie I. Crawford and Messrs. Benjamin A. Delano and E. Rupert Sircom. Organ numbers on the new instrument will be played by Miss Ida Louise Treadwell and Mr. Gerald P. Frazee.

February meeting will be held in Park Street Church, Boston, where Mr. John Hermann Loud plays; through courtesy of Mr. Loud there will be organ numbers by Miss Mildred M. Parkerton and Mr. Martin C. Jensen.

April meeting is to be held at the residence of Mr. Truette when Mr. Truette will discuss hymns and there will be organ numbers by Mrs. Florence Rich King, and Messrs. Charles D. Irwin and E. Rupert Sircom.

May 7th the annual dinner will be held at the Masonic Club with an address by Mr. Truette. Mrs. Ethel Radke will sing and Mr. John Thomas, humorist, will entertain the Club.

WASHINGTON HEIGHTS MUSICAL CLUB: Events scheduled for the current season are: Oct. 23, MacDowell recital at the Plaza, New York. Nov. 29, Paul Shirley viola d'amore recital. Dec. 11, Marie Stapleton Murray, soprano in recital.

CHICAGO SOCIETY OF ORGANISTS

THE Chicago Society of Organists held its First Informal Dance Nov. 15 from 10:00 p. m. to 3:00 a. m. at the Steven's Building Ball Room.

The dance was splendidly attended, about 400 being present, including the organists of Chicago's leading theaters, their families and friends.

Music was furnished by one of the best orchestras in the city; Lindsay Mac Phail played some of his recent compositions; and a solo dance creation was interpreted by Miss Sonia Moss.

The ballroom was charming, being decorated with many bizarre paintings and having colorful lighting effects.

The affair was quite an event for the organists. most of whom work seven evenings a week all the year 'round, and plans are already being made for the next dance.

GENERAL NOTES

MUSIC NEWS, Chicago, produced a 100-page issue in October for its special Americanization Number—an excellent index of the music assets of the great inland City. Both advertising and context pages united to give a birds eye view of music life in Chicago.

CHICAGO Daily News has announced a series of weekly prizes from Oct. 1st to Jan. 14th in four

classes of compositions by American composers, native or naturalized. It is an unusual series and one that reflects credit on the newspaper and its management.

NATIONAL MUSIC WEEK will be celebrated hereafter beginning with the first Sunday in May, according to the announcement of the organization.

THEATER ORGANISTS may practise at 60c an hour without screen, \$1.00 an hour with the screen, and \$2.50 an hour with special private use of the screen, in the American Conservatory's Theater School under the direction of Mr. Frank Van Dusen.

BIRMINGHAM, England, advertises for a city organist at about \$2,500. salary; the organist will be required to give not less than 40 annual recitals. Now we know why so many of our British brothers leave their happy home.

PARIS SCHOLARSHIPS for Americans will be granted pianists who have prepared in the classes of Mr. Alfred Cortot's assistant in the David Mannes School, New York. The scholarship includes passage to and from Paris and all living expenses there, together with tuition with Mr. Cortot; the French government grants special privileges in the way of free admission to theaters, concerts, etc.

CARNEGIE INSTITUTE of Technology announces a course in Opera Technic for experienced singers.

SOUTH AFRICA: Transvaal University College held a vacation course for teachers and music lovers from Oct. 1st to 5th, with the morning sessions held in Johannesburg Town Hall through courtesy of Mr. John Connell, city organist, to whom is due credit for originating and executing the plan. The course included lectures and recitals by members of faculty of Transvaal University. Lecture subjects included the teaching of elementary harmony and ear training, applied psychology, music teaching in schools, etc. Mr. Connell, professor of music of Transvaal University, introduced each of the courses in interpretation, and after the recitals and concerts there was given ample time for discussion of points of technic, performance, etc., participated in by Mr. Connell and the artists playing the programs. This is the second such course arranged and conducted by Mr. Connell.

GUILMANT ORGAN SCHOOL, New York, announces prizes for graduates making highest marks before the examiners and a prize of \$50. for a Silver Jubilee March. The School also offers annually four scholarships, through the generosity of the Hon. Philip Berolzheimer, Chamberlain of the City of New York, who is himself an organist and graduate of the School.

AMERICAN PHOTO PLAYER CO. has been re-organized and renamed The Photo Player Company. It is expected that the firm will be able to resume its place in the organ-building world without further difficulties.

CIVIC OPERA, according to the Music News, costs, per dollar, as follows:

.0523	Miscellaneous
.0735	Rehearsals
.0928	Publicity, administration, etc.
.1568	Scenery, costumes, etc.
.2025	Theater
.2025	Orchestra, etc.
.2196	Singers
\$1.00	total

Used to think singers got 99.9 and the orchestra the balance.

MAGAZINE NOTES

APOLOGIES to everybody but Doyle. Not Negro Spiritualists but Negro Spirituals. And the steno. swears she copied it correctly. So we blame it on the compositor and proof-reader. (If you don't know what it's all about, don't worry; it's all right now, as Mr. Connell will understand.)

A **SUBSCRIBER** puts over a new one. He subscribes to T.A.O. for his High School where there are twelve students studying organ on the new 3-42 Kimball, and all get the benefit. Good.

MR. REGINALD BARRET spied an advertisement beginning, "Sick house organs take a long time to die," and he wants to know why the word "house." "For years I've been watching for the happy decease of scores of others within a stone's throw." Me too.

CALIFORNIA WALNUT GROWERS advertised extensively, then when the prices went up to comfortable point they investigated their costs to see how much of it advertising got:

55.6 %	received by grower
26.3	to retailer
7.3	to wholesaler
4.8	freight
2.7	packing
3.3	advertising and marketing

A 3% investment raised returns considerably; but it needed to raise returns only 3% in order to pay its own cost. Pays to advertise.

ANOTHER SUBSCRIBER asked for subscription blanks, wrote an endorsement on each, and mailed the whole lot out to his organist friends—and T.A.O. acquired a valuable list of new friends. Why haven't you done likewise! Growth depends upon you, not upon us. We make it, we can't brag about it; but you can. Please do.

A **PEDAL PIANO** is herewith offered for sale to Boston organists. If we want to know what piano technic does for the organist, and if we do not know of our own experience, we might ask a few of our most famous players and see what they have to say.

THE OLIVER DITSON CO. advise, in response to our printed suggestion that their new and improved catalogue of organ music be still further improved by the address of the composers represented, that they will be pleased to answer enquiries on that or any other point, but that they believe the addition of this data to their catalogue would be impractical and cause endless difficulties.

FEDERAL TRADE COMMISSION does not allow shippers to advertise apples as "Oregon Pippins" unless they were grown in Oregon, does not allow manufacturers to stamp pens "gold" unless they are actually gold pens, does not allow goods to be advertised as "shellac" unless it live up to its technical and scientific name, etc. etc.—all in a ceaseless effort to make advertising clean and safe.

WOULD YOU! If T.A.O. undertook in some way to use its machinery to help bring to publication works of outstanding merit in the larger forms—sonatas, suites, fantasias, overtures—by American composers, would you become a subscriber to the works selected for publication and pay the normal price for them, taking them on subscription if carefully selected! Speak loud, we can't hear very well.

ERROR: After it was too late to correct it, the statement that Mr. Charles Heinroth was to be one of the artists managed by Mr. Fay Leone Faureto proved to be incorrect through a change in Mr. Heinroth's plans. The group as it now stands includes the men advertised and no others.

THE WORLD'S WORK, America's most important monthly magazine, a magazine that ought to be read every month by every voting American citizen, gives a November issue in which problems of vital import are candidly discussed. Shall America become the expression of composite ideals to be determined by a mixture of the best with the worst? or is it to be turned steadily but firmly back to those finest of ideals, ideals determined solely by the best of the Anglo-Saxon stock that made America originally! Does the average organist—presumably a man or woman of cultural and economic and social importance—realize the condition that has already come to pass and which is growing rapidly worse, not better!

HUGH McAMIS was a New York City organist; then he grew dissatisfied with life and landed in Paris and elsewhere. When he came back he came so fast that he shot clear across the eastern states and landed in his old home in Texas or some such wholesome place. Then he began giving recitals again and couldn't stop even when he wanted to. The Criterion Theater in Oklahoma City purchased a fine new Austin and had to have a real organist to play it. That's why Mr. McAmis left his happy home in the East never to return—that is, not yet a while. In the present issue he tells us of what he heard and saw in Notre Dame.

ROY L. MEDCALFE is another who tired of the larger cities and who forsook Los Angeles to seek the peace and quiet (think of it) of the smaller town. But Mr. Medcalfe is a seasoned theater player who has often graced these columns with his wit and wisdom. We don't want his article to be too effective or the big towns won't have any organists at all.

ERNEST H. SHEPPARD is another familiar writer for T.A.O. columns, and his writings have usually been on church music subjects. He has been a boychoir enthusiast and a churchman of the English school, in fact he still is. His present article is a plea for eternal youth, eternal vigor, eternal improvement.

PRINTER'S INK—SUBJECTIVE

JESSE CRAWFORD: "Yet Crawford's playing of the organ is distinctly aimed at giving the listener a good time, whatever the music he play. He is never at a loss for a register of peculiar color. His imagination in the bizarre of tone and the startling of quality is tireless.—Eugene Stinson in the Chicago Daily Journal.

MRS. FAY SIMMONS DAVIS: "It is safe to assert that no choir outside of the Metropolitan district has reached a greater degree of proficiency in meeting the artistic demands of exacting oratorio and church music of all grades."—From editorial in Glen Ridge, N. J., press.

GEORGE HENRY DAY: "With technic that has placed him foremost in city organ circles, Dr. Day held his listeners throughout the recital in his interpretations on the great organ of the church."—Wilmington Morning News.

MARCEL DUPRE: "He has indeed realized the supreme type of the perfect organist."—Louis Vierne.

"Played with these difficulties (referring to the complexity of Bach music) with an absolute mastery, joining to the firmness of the design a coloring at the same time discreet, sober, and sufficiently indicated. It was a veritable evocation of a lost art which Marcel Dupre revived in all its splendor."—La Patrie, Montreal.

LYNNWOOD FARNAM: "I feel safe in saying that no such dazzling performance has been heard in this city in the last ten years so far as organ playing is concerned. . . . There is the same deceptive ease in mastering technical difficulties, the same rhythmical buoyancy, the same intellectual certainty and restraint, the same authority of interpretation. . . . From the first crisp notes of his playing Mr. Farnam showed that next to color the soul of his playing is rhythm. Even in places where the modern French idiom was hamonically quite unfamiliar to a large part of his audience, he swept them along by the vital pulse of his playing. . . . and managed to keep the rhythmic beat even under the shifting moods of a piece not essentially rhythmical. The tone-painting, of course, was beyond praise."—Harold W. Thompson in the Albany Evening Journal.

JOHN HERMANN LOUD: "There is a vitality and emotion in his playing that is rare in performers upon the organ."—Christian Science Monitor.

"He has a most delightful faculty of expression, interpreting his music with a master mind."—Evening News, Salem, Mass.

"His phrasing is clear cut, his registration effective, and he plays with an authority and individuality."—College Reporter, Sioux City.

HUGH McAMIS "Mr. McAmis' playing had a delicacy, a degree of distinction and a refinement of registration quite amazing."—Musical America.

HUGH PORTER: "The surprise was Hugh Porter, known to be a clever player, but surpassing all expectations."—R. P. Elliott.

NOTE: The materials reprinted under this caption are selected with a view to presenting food for thought. Readers are invited to assist by mailing clippings, from any and every source, dealing with organ and choir work. But mere generalities will not be reproduced, the writers of the excerpts must have something to say and know what they are writing about. Please add the source and the writer when mailing clippings for this column.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Highland, N. Y., for October 1922.
State of New York } ss
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher T. S. Buhrman, New York, N. Y.; Editor the same, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) T. S. Buhrman, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders, owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

T. S. Buhrman, Editor, Publisher, Owner
Sworn to and subscribed before me this 24th day of
October, 1922

[seal.] J. F. Tompkins
(My commission expires March 30, 1924.)

ALBERT FLETCHER, of Trinity Church, Geneva, N. Y., has been appointed to Trinity Church, Houghton, Mich. Mr. Fletcher is active as a composer as well as a player and achieves distinction for his success in church music.

OTTO HIRSCHLER, of West Adams Church, Los Angeles, has been appointed to Church of Our Savior, San Gabriel.

DUDLEY FITCH, of the Episcopal Cathedral, Des Moines, Ia., has been appointed to St. Paul's Pro-Cathedral, Los Angeles.

READERS' WANTS

UNDER this heading THE AMERICAN ORGANIST hereafter stands ready to insert condensed statements of any strictly professional items of importance to any of its readers, on any subject whatsoever, without charge. All replies to these items should be addressed by number thus: R. W. No. 1, The American Organist, 467 City Hall Station, New York, N. Y. Readers are invited to make free use of the column for their own benefit.

1. Organist of some years experience desires a church position in the Metropolitan district; salary \$500.

2. Columbia student in New York for study would like a church position.

3. Theater organist desires information concerning "original organ novelties" with slides—where to purchase or have made, etc.

4. Chimes! Reader wants to know the name and publisher of any organ pieces in which the Chimes can be used with good effect. (List will be published if sent direct to the Editor instead of to No. 4.)

5. Lady organist, competent to take the best position anywhere, spends the greater part of the season in New York and desires substituting, accompanying, etc.

6. College head in New York for a season of enjoyment, but would be delighted to have opportunity to substitute in church work.

7. Organist in the East is dissatisfied with his position because of certain peculiarities of the situation that have nothing to do with musical conditions; for this reason he desires a change of location and will be grateful to any who may be able to assist him to other fields.

8. Theater organist in the East desires a change of location; experienced player, theater musician of high quality.

9. Canadian church organist desires a position in the States, preferably New York. Salary \$1,500.

10. Young man from Canada desires position in California or the West; salary \$1,500.

11. Baritone of good range and experience in church work desires a position in or near New York.

12. Boston organist of established clientele desires a complete change for no other reason than that he feels it unwise as well as uninteresting to remain in the same position indefinitely.

13. New York organist, experienced church, synagogue, and theater, desires substituting or regular work for Sunday evenings.

14. New York organist would like a position as organist, not including choir training, in a smaller city, preferably of about 25,000 population or less. Will locate anywhere. Salary \$1,000.

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